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New Orleans to Bop and Beyond:
A Comprehensive Jazz Instructional Programme
for Secondary Level Students

Clifford Stevens

A Thesis in the
Special Individualized Programme -
Music and
Educational Technology

Presented in Partial Fullfilment of the Requirements
for the Degree of Master of Arts at
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ABSTRACT

New Orleans to Bop and Beyond: A Comprehensive Jazz Instructional Programme for Secondary Level Students

Clifford Stevens

Jazz music has, in its short history, risen to become an accepted art form in western society. Many universities which a short while ago only offered courses in classical music now also confer degrees in jazz. However, at the secondary level, when many young musicians are beginning their studies in music, jazz is, at best, slotted in when convenient. In most cases, learning methods usually vary from instructor to instructor. This thesis offers a proposal for the development of an introductory jazz-related curriculum for secondary level students. It is based on a critical evaluation of past pedagogical techniques in the field. Two aspects are proposed, historical and performance. Students learn the history of each stylistic period and then learn to play in that style. Twenty grade 9 students participated in a 2-period learning experience where 2 lessons from the Early Bop module were taught. Findings indicated that on the average students increased their knowledge of this jazz period. Scores increased from 34 to 82 per cent from pre to post-test. Student attitude sampling indicated that 62.9 per cent enjoyed or highly enjoyed the jazz lessons. Sex differences were obtained.

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INTRODUCTION

Jazz has traditionally been seen as an art form with an oral tradition, passed from one generation to the next, from master to pupil, in a fashion similar to family folklore or a good story. Therefore, there has always been the argument, especially among the purists, that jazz cannot be taught in an institution, but must be learned "on the job" in the form of an apprenticeship. In order to fully absorb the "feel" of the music, the nuances, the effect of the rhythm section "playing off" (creating interesting rhythms) a soloist or vice versa, as well as the emotion needed to perform jazz convincingly, it is necessary for the jazz musician to spend endless nights "paying his dues" performing and listening to jazz in small nightclubs.

There is a lot of truth to this sentiment, one with which I happen to be partially in agreement. There is nothing like the real thing, that is, playing in front of a live audience, to develop mastery, confidence and feeling on one's instrument. However, some seventy-five years after jazz was introduced, this "...is no longer possible due to the decreasing number of jazz clubs and after-hours jam sessions" (Aitken, 1992, p. 39). Support for jazz is fragile at best, with jazz nightclubs frequently closing due to the limited popularity of the music.

Another argument in support of jazz education is that since the 1950s, when Stan Kenton and other "name" artists took part in organizing the first summer jazz workshops, the

jazz education market has expanded rapidly. Textbooks on every aspect of jazz performance are now available, as well as are "fakebooks", books that contain the melody and chords to popular jazz standards. Play-a-long recordings which feature professional rhythm sections offer a necessary alternative to the smoke and late hours of the jazz nightclub scene, which is virtually non-existent in some towns and cities. As a result of the dramatic increase in technology in the 80s, the young musician now has the opportunity to choose from a vast array of jazz instructional videos. CD-ROM computer programs that focus on jazz education are becoming available while the introduction of MIDI (Musical Instrument Digital Interface) has opened up new pedagogical possibilities, providing among them a valuable tool for students who study arranging as well as an excellent demonstration unit for isolating various aspects of jazz.

Finally, the oral tradition recognized as essential to the healthy growth of any jazz musician continues to flourish in classrooms instead of nightclubs. This is a glimpse of what is happening in jazz education in the 90s, but it is necessary to look further at the evolution of jazz pedagogy in order to understand today's jazz-related instructional activities.

CHAPTER I

A Brief History of Jazz Pedagogy

The beginning

It is generally acknowledged that jazz is a hybrid music with its origins in New Orleans; containing "three separate and distinct fusings of African and European music: ragtime and...the blues, both created by blacks, and the popularized version of black folk music, made principally by whites." (Collier, 1978, p. 70). The first teachers of jazz were also the first practitioners and pioneers of jazz; the cornet players Buddy Bolden and King Oliver who "served as the major models of emulation for the next group of New Orleans jazz musicians" (Carter, 1986, p. 10). W.C. Handy, composer of the classic St. Louis Blues, and generally credited with giving the blues its formal structure (Carr, Fairweather &, Priestley, 1990, p. 214), gave lessons in the blues in Memphis (Carter, 1986, p. 10). Carter (1986) also adds James Europe and Len Bowden to the list of early jazz pedagogical pioneers; Europe "held various sessions of instruction in performing and writing within the style" (p.10). Len Bowden was the first to teach jazz in the classroom, which was at the time called "syncopated music". (Carter, 1986, p. 10).

"Cutting sessions" were another early jazz pedagogical activity. They were "... primarily competitive events at which players demonstrated their technical prowess (trying to outdo each other)...the cutting sessions...provided opportunities for musicians to learn from each other"

(Murphy, 1994, p. 34). Murphy (1994) explains that the cutting session comes from the "African tradition of passing on culture through stories and songs...and served as a primary vehicle for teaching jazz in America" (p. 34).

The first recordings and the 1920s

In 1917 a group called the Original Dixieland Jass Band (ODJB) made what some describe as the first jazz recording called the "ODJB One Step". It is interesting to note that although jazz was created and played almost exclusively by African-Americans, the ODJB consisted of a group of white musicians of Italian-American origins. Nonetheless, the group was very influential in that for the first time, jazz was available to the masses. "Recordings were the first jazz textbooks available to a wide array of prospective jazz musicians" (Carter, 1986, p. 11). As a result of the popularity of these recordings, acceptance of jazz started to increase and in the 1920s, "the first university-sanctioned ensembles offering college credit for performance activities began to emerge" (Murphy, 1994, p. 35). The creation of the "Bama State Collegians" at Alabama State Normal College by Len Bowden and "Fess" Whatley in the late 1920s is an example of the trend towards jazz pedagogy. Ensemble playing was not the only form of jazz pedagogy at this time. Carter (1986) states that jazz musicians studied with private teachers to learn other techniques associated with jazz, such as arranging and reading.

The first method books

Even though method books for jazz trombone were published in 1919 (Homzy, 1971, p. 58), as early as 1912 with Axel Christensen's series of books entitled Christensen's Instruction Books for Vaudeville Piano Playing, we find that "...Christensen's method contains an element of improvisational theory..." (Homzy, 1971, p. 17). According to Homzy (1971), the method book written by Samuel T. Daley in 1924 entitled Sure System of Improvising for All lead Instruments "may be of greater value since it numbers 142 pages" (p. 59).

By the 1930s jazz was established and already working on its third generation of stars; from Buddy Bolden at the turn of the century to Louis Armstrong in the 1920s to Benny Goodman in the 1930s. Carter (1986) notes that jazz improvisational skills began to be taught in the major centres across the United States. Norbert Bleihoof wrote a method book in 1935 (Carter, 1986, p.11) soon to be followed by regular features in Down Beat magazine on different aspects of jazz. (It is interesting to note that Down Beat magazine did not start off as a publication devoted exclusively to jazz, which it is today and has been for some time.) In addition, major figures in jazz, such as the drummer Gene Krupa and saxophonist Frankie Trumbauer "produced jazz method booklets which frequently included play-along-records" (Carter 1986, p. 11). As has already

been mentioned, play-a-long records have become an important pedagogical tool in jazz.

Heinrich Schillinger is considered to be an important figure in the development of jazz pedagogy. Carter (1986) writes that he introduced a mathematical system that could "adapt harmony, rhythm, melody, etc. from any idiom to jazz-oriented composition" (p. 12). He taught such legendary jazz musicians as Benny Goodman, Glenn Miller as well as the composer George Gershwin. In addition, Schillinger established the Schillinger House, which became the Berklee College of Music, an institution highly regarded for its role in jazz education and known for the "development of jazz arranging instruction" (p. 12).

The 1940s and the GI Bill

During World War II, a number of the musical groups trained by the United States military were "jazz-oriented dance bands" (Murphy, 1994, p. 35). The Great Lakes Naval Base in Illinois provided the training grounds and one of the participants was Len Bowden, mentioned earlier. Murphy (1994) states that "In many respects the Great Lakes program was one of the birthplaces of formal jazz pedagogy ...educators such as Bowden were the first to define a basic curriculum that is still considered fundamental in contemporary approaches to preparing jazz musicians...these bands were the first testing grounds for pedagogical techniques" (p. 35).

After the war, many of the servicemen who had played in jazz-oriented bands were able to return to school because of the GI Bill. Many of these musicians "wanted to receive continued instruction in it (jazz)...and their determination to receive jazz-related instruction had an important link to the growth of the NTSU (North Texas State University) and Berklee programs" (Carter, 1986, p. 12).

Another occurrence that would have an effect on the acceptability of jazz as an art form was spearheaded by the critic Leonard Feather and others who began a series of lectures on jazz history in 1941 that continued into the 1950s. The New School for Social Research in Manhattan provided the location for these first jazz history courses where one of the "principal, vital objectives in giving these classes was the inculcation in the students' minds of an acceptance and appreciation of the black man's central role in jazz" (Feather, 1981, p. 21). Carter (1986) notes that these events marked the "first attempts to approach the study and presentation of jazz history from an academic/scholarly perspective" (p. 12).

The growth of school jazz

The 1950s saw the music-publishing industry take an active part in the promotion of jazz pedagogy. In 1954 the first jazz "chart" (music arranged in the jazz idiom for the various instruments e.g. brass and woodwinds that make up a large ensemble) written for a high school stage band was published. Murphy writes that the "publication of music

specifically arranged for the school market...resulted in a much-needed library for the growing education movement" (p. 36). The publishing industry and instrument manufacturers also began to sponsor jazz clinics and school music festivals in an attempt to promote jazz education. Carter (1986) reports that the demand for jazz education was increasing and by the end of the 1950s, 30 colleges had added jazz courses, all non-credit, to their curriculum (p. 13).

Summer seminars or jazz camps began in the late 1950s with the National Stage Band Camp at Indiana University and The Lenox School of Jazz, established in 1957. Stan Kenton, mentioned earlier, and others were responsible for "the first efforts to bring jazz students in contact with jazz performers in an educational setting" (Carter, 1986, p. 13). These camps were extremely successful from the start because the students were "playing and learning things in a few days that usually take months to accomplish...We gave the students a high standard to hit...and they loved it" (Suber, 1982, p. 19). It is interesting to note that this comment was made by an instructor about a camp in 1958; students were offered a challenge, and as such became engaged in the learning experience. According to Clifford (1990), "...tasks associated with a moderate probability of success (50 per cent) provide maximum satisfaction...Moderate probability of success is also an essential ingredient of intrinsic motivation...moderate challenge (implying considerable error-making) is essential for maximizing learning and optimizing

motivation" (p. 22-23). Wasserstein (1995) adds that "students equated hard work with success and satisfaction" (p. 41). These summer sessions have remained popular and continue to be an important part of jazz education.

The 1960s to the 1980s

Jazz education flourished in the 1960s; according to Carter (1986), the number of high schools offering jazz more than doubled by the end of the decade, while an even more dramatic increase occurred at the college level, from 40 to 300. Some colleges began to offer degrees in jazz. Murphy (1994) reports that as a result of the growth in the jazz education market, many professional jazz musicians became involved in pedagogical activities. With the increase in school jazz came a demand for more educational materials, clinics and concerts. Publications such as the Jazz Educators Journal came into being and served as "an important forum for the development of contemporary jazz pedagogy" (p. 37). There are two musicians in particular, Jamey Aebersold and David Baker who have led the way in developing pedagogical materials (Carter, 1986, p. 49).

The number of jazz-related activities in schools continued to grow throughout the 1980s. Graduate degrees in jazz began to be offered at many universities. The widespread acceptance of jazz brought curriculum changes; jazz programs gained new depth by offering courses such as "jazz harmony, performance styles and practice, arranging and

improvisation " (Murphy, 1994, p. 37). Jazz may now be found being taught at the elementary grades in some places.

According to Murphy (1994), in the 1990s there seems to be a trend for educators to focus "on understanding the heritage of the music and developing the pedagogy; the music has proven its worth as an educational activity" (p. 38). This suggests that the evolution of jazz pedagogy has progressed from the status of little more than a folk tradition during the early part of the century, to an accepted musical subject that may be studied and addressed on many different levels.

Traditional and Current Pedagogical Techniques

Basic jazz-related curriculum

There are several aspects that should be considered when looking for well-rounded instructional methodology in jazz: ensemble playing, improvisation, jazz harmony, composition/arranging, jazz history, and vocal training (Dyas, 1994, p. 33). It is surprising that one frequently overlooked aspect is listening skills. Washut (1993) notes that "our students must cultivate these listening skills in order to make music a meaningful part of their adult lives" (p. 38). It should be noted that these are areas that should be but are not necessarily studied in jazz-related programs, especially at the high school level. Most of the in-depth instruction in jazz comes either at the college or university level or at some performing arts high schools, of which there are over 100 in the United States (Dyas, 1994, p. 32). I will take a look at each of these aspects of jazz and comment on various approaches presently being used.

Ensemble playing

Ensemble playing is the most prevalent form of jazz instruction, especially at the high school level. It entails a group of musicians reading and playing music from written arrangements. The traditional stage band that includes instruments not normally associated with jazz e.g. strings, oboe, French horn is generally used at the secondary level. This type of instruction has its drawbacks, especially for an ensemble that includes only a little jazz in the repertoire.

Simply reading music from a chart does not promote a good understanding of jazz; "Students in orchestra or band can best play what they can hear and sing" (Garcia, 1990, p. 28).

High schools normally offer limited instruction in jazz, focusing on performance in the form of a big band or performing "pops concerts...essentially playing for mums and dads" (Collier, 1994, p. 5). Richards & Williams (1987) remark that "student ensembles should be playing Ellington's works...jazz education should be using the great works of the past to help train the music's future performers" (p. 28). They add that the classic jazz pieces of Ellington and Basie are being overlooked in favour of "trendy trash that will soon be forgotten" (p. 29).

One of the reasons for this is simply that very often "many teachers...have very little direct contact with, or first-hand knowledge of, the jazz tradition (Harbison, 1988, p. 64). It is very difficult to teach what one does not know or, as Dobbins (1986) remarks, "If you can't do it, you can't teach it" (p. 14). Harbison (1988), commenting on the singular approach of jazz education at the secondary level, states that the "...emphasis in jazz education on the big band...tends to widen the gap between school jazz and real jazz" (p. 67). This seems to be changing, especially in the United States where jazz-related instruction has "expanded in scope to include many activities beyond the typical high school and college 'stage band' experience "...improvisation ...now receives greater attention" (Murphy, 1994, p. 38).

Combo (small group) instruction is still relatively rare at the high school level in Canada; one of the problems seems to lie with the required size of classrooms at secondary schools, which are designed to accommodate the larger 'stage band'. However, certain schools do offer combos as an extracurricular activity.

Improvisation

Improvisation is the "art of playing without premeditation" (Carr et al, 1990, p. 246). Marsalis (1995) adds to the definition and describes it as "spontaneous musical invention" (p. 105). The importance of improvisation in jazz should not be overestimated; Murphy (1994) says that jazz educators "have come to recognize that teaching jazz means including the teaching of improvisation" (p. 38). There are many approaches to learning how to improvise, from studying scales to chords to singing a musical passage silently in one's head.

Transcription. The first method to be used and probably the best improvisational technique is the one by which all the old jazz masters learned, by "imitating their idols - by ear, or by transcribing their solos from records, or both" (Richards, Williams, 1987, p. 28). This method of transcribing solos is still widely practiced, aided by the use of tape recorders that can be slowed down to half-speed to help learn fast and difficult passages. Harbison (1988) writes that "You can learn to pre-hear the sound of new melodies in your imagination by learning to play and sing an

enormous number of melodies and solos." (p. 65). Dobbins (1986) says of teaching improvisation that "aural methods are the most appropriate for learning and teaching these skills" (p. 14). The fact that the student learns directly from the musical recording and is directly responsible for the learning outcome (relying on his/her own ears to duplicate the lesson) is a multi-faceted method that is without parallel. Harbison (1988) says that the student learns "not only the pitches in the pattern but the total sound of the lick: its phrasing, articulation, inflection... (p. 65-66). A lick is a phrase of musical notes with a beginning and an end that expresses a musical idea and that might be compared to a spoken sentence. However, while this method is the most effective and certainly the most musical way to internalize jazz vocabulary, it is also the most time-consuming and difficult. Because of this, teaching aids have been developed over the years that have become very popular with jazz students.

Call-and-response. This is an exercise that requires a minimum of two people, one to call, usually the teacher, and the other to respond, usually the student. It involves playing a phrase and then having the student(s) respond with the exact phrase, either by singing or playing on an instrument. Mason (1987) says that there is no better way "...to instill a good rhythmic or melodic concept than to demonstrate it for them and get them to play it back...'by ear'..." (p.74).

Alter/embellish a melody. This exercise is adapted from Fredrickson's (1993) concept of vocal improvisation based on the idea of "theme and variation" (p. 35) which developed in the 16th century (Grout, 1981, p. 206). It involves taking an existing melody, preferably a tune already known to the students, and gradually altering and embellishing notes and rhythms of the original melody until new musical phrases not resembling the original ones are being used. The third concept is the use of scat syllables, intended for vocal improvisation, that can be discarded with no consequence to the effectiveness of the exercise. Fredrickson (1993) says that the object is to "at first keep your solo simple and near the melody ...gradually put the three concepts together, and you will find that you have a very good, logical, and musical-sounding improvisation" (p. 38).

Improvise without accompaniment. In order to be able to improvise successfully, "you must generate in inner hearing the sequence of roots and chord qualities that characterizes the progression" (Dalby, 1995, p. 31). (A root note is the note that determines or serves as the basis to determine the key in which the music is being played). Learning how to sing/play the scales unaccompanied (without any musical background) that are 'suggested' by the chord progression is one way to accomplish this. There are a number of steps for the beginner to follow if s/he cannot sing the full scales at first. Start by singing the roots of the chords, and then "add more notes of the chord or scale ...gradually, you

should be able to sing the scales of the entire progression..." (Dalby, 1995, p. 31). After this exercise is mastered, the student transfers what has been learned to his/her instrument and repeats the same exercise, again without musical accompaniment.

Silent-singing exercises. Baker (1987) suggests for learning melodies as well as improvising to use exercises that alternate between silence and music for different sections of the piece being studied. For example, he says to "play silently for four measures, then aloud for four measures" (p. 11). He also suggests to "continue practicing with recordings while engaging in unrelated activities" (p. 12) and to be able "While singing silently, ...to bring to audibility on command any of the preceding exercises on your instrument, at the same time you are doing other distracting things" (p. 15).

Whole brain approach. Fischer (1994) explains that exercises using the right side (creative) of the brain (p. 41) involve the student transposing a musically notated passage "aurally to various other keys, performing it in exactly the same fashion as before, by memory only" (p. 43). Fisher (1994) describes 'spatial' exercises similar to the silent-singing exercises that encourage the student to "perform more fluid lines and phrases" (p. 43). The student plays a phrase for a given number of bars, then rests (does not play) for the same amount of bars. "Each time through the form, try a different combination of phrase

lengths...Eventually try mixing together varying lengths of the played phrase and the number of bars that rest. For example, play five bars, and rest only two bars" (p. 43).

Harmony

According to Horwood (1948), "Harmony is the art of writing successive chords for voices or instruments in such a way that the music produced is acceptable to the ear" (p. 3). Berendt (1992) states that jazz is "relatively traditional in respect to harmony...Its newness is based on rhythm and sound...the only novel and singular thing in jazz in the harmonic domain are the blue notes" (p. 177). Blue notes are defined as the "flattened third and flattened seventh of the scale in any particular key" (Carr et al., 1990, p. 50) and are derived from the blues, a primary foundation of jazz. For the music student who has studied classical harmony, especially 20th century methods, there is therefore not a lot of material that is different in jazz harmony. One notable exception would be the 12-Bar blues progression, which is not found in the classical repertoire.

One of the techniques for learning jazz harmony and the one that I learned is George Russell's Lydian Chromatic Concept of Tonality (Berendt, 1992, p. 180), in which every chord in jazz with only a few exceptions may be related to one of two scales, the Lydian church mode or the melodic minor scale. Carr et al (1990) note that his approach is "more scale-based than chord-based" (p. 216) which suggests a departure from a classical approach to harmony.

Another theoretical concept widely used is that of examining a number of scales and their relationship to different chords (Baker, 1987, p. 40 - 42). It is this author's opinion that this method is not nearly as simple as Russell's, and can be confusing for students as all the church modes and a number of different scales must be memorized.

Another aspect of jazz harmony is the concept of substitute chords, replacing "a chord, or group or chords, in a song with different, but related ones" (Collier, 1978, p. 351). This is standard practice in jazz, and the competent jazz musician must possess a sound knowledge of chord substitution. This involves either memorization or analysis, preferably both. For example, the student must learn that a tonic major chord may be substituted by the third degree (minor) chord, the raised fourth degree (diminished) or the sixth degree (minor) chord. Any of these possibilities are acceptable yet create different sound characteristics as well as opening up new directions for other substitute chords to be used.

Composition/arranging

The study of jazz writing is usually offered at the post-secondary level, or at summer jazz camps. The main method employed is through aural and written analysis of existing compositions and arrangements, similar to methods used when studying classical composition. Once concepts are defined, exercises are given so the student can try to

emulate a particular style. It is at this point that the two subjects begin to take somewhat different directions.

Berendt (1992) defines both the composition and the arrangement: "Arrangement begins the moment something is agreed upon in advance...the jazz composer can structure music in the sense of the great European tradition and nonetheless leave room for jazz improvisation" (p. 159-160). Carr et al. (1990) add that "there is considerable overlap between arrangement and composition in jazz... (p. 15).

Generally speaking, jazz composition in the classroom implies writing original work, while arranging means writing instrument parts for an existing piece of music, often in the "mainstream big band tradition, (particularly Basie's)" (Wright, 1982, p. 2). Jazz composition exercises, on the other hand, may be written in any of the historical styles, from New Orleans to Free jazz. Baker (1979) writes that "compositional skills are developed...through study, practice, experimentation, and application" (p. 44). Jazz harmony and arranging courses are usually prerequisites to jazz composition courses as knowledge of notating different instruments as well as various jazz-related techniques are needed before being able to compose.

Jazz history

It is essential for any student who is serious about studying jazz to take a survey course in jazz. Buckner (1983) says that "Jazz history...should be used extensively in the curriculum" (p. 68). Baker (1979) says "I find it

folly of the first order to teach the mechanics of a music, the ways of playing it...without understanding the conditions which gave and continue to give rise to the music" (p. 45). Course content usually includes historical facts coupled with extensive listening to familiarize the student with different styles of jazz. The student is responsible for being able to aurally identify representative styles of jazz as well as describing and comparing the different periods and styles of jazz. Courses are taught in the traditional lecture format, similar to other history courses offered in other subjects. Films and videos are often used to complement the presentation of topics (Feather, 1983, p. 20).

Listening skills. The importance of understanding jazz from an aural perspective has already been discussed at some considerable length. However, according to Washut, (1993), more often than not, "the aural aspect of music is likely to be subordinated by the visual" (p. 38) (seeing rather than hearing). Therefore it is important for the student to be exposed to an adequate amount of jazz listening. Jazz appreciation and history courses usually offer the most music listening opportunities for the student.

Listening skills may be developed in certain ways. Washut (1993) says that "focused listening experiences can enhance the student's understanding and enjoyment of the music" (p. 38). He suggests playing the same selections a number of times in order to 'focus' the student. A number of levels of listening guidelines are given, starting with the

'big picture' and gradually splitting the whole into parts and studying the details. This procedure is divided into the Macro-level, the Middle-level, and the Micro-level (Washut, 1993, p. 39).

Vocal instruction

It is generally acknowledged that the human voice is the original instrument, the one that all other instruments try to imitate. This is especially true in jazz as Berendt (1992) says, "jazz developed from vocal sources...horn blowers imitate the sounds of the human voice on their instruments" (p. 375). It is therefore necessary to briefly consider vocal instruction practices, even though the majority of jazz students do not study voice training.

As mentioned earlier, the best way for an instrumentalist to learn jazz is to listen and internalize the music by singing it. This principle holds true for vocalists, who only have the one instrument, their voice. Besides doing transcriptions, the vocal student will study 'scat' singing techniques as popularized by the "vocal stylings of Manhattan Transfer, and the absolutely essential Ella Fitzgerald" (Garcia, 1990, p. 29). The vocal student usually studies in a one-on-one setting with an instructor and learns various standard technical exercises e.g. scales as well as memorizing repertoire.

Pedagogical Aids

Method books

Perhaps the second most popular way of learning improvisation is by using books that demonstrate musical ideas, from written transcriptions of artists' solos to commonly used improvisational patterns or 'licks'. All are intended to be 'shortcuts' to the real thing, and as a result, if not used properly, tend to be one-dimensional in nature. As Dobbins (1986) writes, "Human beings did not invent music by first looking at strange visual symbols and then trying to figure out what sounds and rhythms these symbols represented. Rather, human beings invented notation in order to set down visual reminders of music which had already been developed inside themselves" (p. 15). However, if used properly and in context, these books can be valuable aids to learning jazz vocabulary. Once a pattern is learned, it "should be sung and played repeatedly and in every key until it can be relegated to 'auto-pilot'..." (Harbison, 1988, p. 66).

Play-a-long recordings

These extremely popular method/recordings feature professional rhythm sections playing multiple choruses of popular jazz standards and chord progressions e.g. 12-bar blues. The pioneer in this area is Jamey Aebersold (Dalby, 1995, p. 31), who includes with the recordings musical notation of the tunes covered as well as scales suggested by the chord progressions.

Instructional videos

These videos are intended for the student to study privately. They usually feature a well-known jazz musician who demonstrates some of the aspects of his/her style in exercise form. An accompanying pamphlet with musical notation of the exercises in the video is usually included. The REH video line features an extensive number of instructional videos. Although they are a reasonably useful and entertaining tool for the jazz student, serving as an aural and visual transcription exercise, instructional videos act as a shortcut to the transcription process, with the accompanying pitfalls discussed earlier. One of the advantages is that the student gets to have a 'lesson' with his/her favourite jazz artist.

Technology in Jazz Pedagogy

CD-ROM

As of now, jazz, compared to classical music, has yet to catch up to the CD-ROM multimedia explosion. Kuzmich (1995) says that "it is very easy to recommend CD-ROM technology without reservation to music educators in general..." (p. 34). A Music Technology Resource Guide for Educators (1995) reports only one new jazz-related CD-ROM in its catalogue: "Jazz: A Multi-Media History" (p. 24). Aitken (1991) writes that "For jazz education it is now possible to create interactive multimedia programs in which students can hear the music, observe the artists in a performance situation...it is possible

to branch to any type of supporting information or materials" (p. 48).

Aitken (1992) further states that the "field is now open for jazz educators to design and develop CD-ROM programs" (p. 38).

MIDI

Musical Instrument Digital Interface (MIDI) instruments are generally keyboard synthesizers, which feature an array of sounds, but other musical devices, such as drum machines and guitars also have MIDI capabilities. MIDI "is a standard that has been agreed upon by manufacturers for translating musical events into specific numbers which are transmitted and received by MIDI instruments" (Boggia, McCutcheon, Kuldell, 1990, p. 8-2).

Boling (1993) says that "...the computer/MIDI workstation has replaced the piano as the tool for working out new ideas, training the ear, exploring harmonies and rhythms and writing musical scores and parts" (p. 68). MIDI has fast become a popular practice and performance tool for musicians. One of the functions of MIDI is that of the play-a-long records discussed earlier, except with much more flexibility. The musician can control the tempo, pitch instrument sounds, as well as writing his/her own rhythm track with the help of a sequencer (Boling, 1993, p. 42-43). A sequencer is a software package that acts as a digital recording workstation (studio) and receives and stores musical information from MIDI instruments.

The Present Study

Jazz has gone through many changes since the turn of the century, in a pedagogical as well as a musical sense. Over the course of 75 years or so, we have witnessed a complete about-face in the way that jazz is taught and performed; from a music unaccepted by the so-called 'serious' musician and being performed in smoky nightclubs, to becoming an accepted art form worthy of academic study and performed primarily in concert settings. There is a paradox to the evolution of jazz, which is that there has been a direct correlation with the acceptance of the music by the musical establishment and the decrease in availability of jazz in live performance settings. It is almost as if jazz had to be pushed to the edge of extinction before it became embraced as an art form worthy of academic pursuit.

There have been a number of different techniques discussed for learning how to understand and play jazz. However, it should be noted that these techniques are simply a means to an end, and that the expressive and emotional aspect of any music comes not from memorizing 'licks' or doing 'whole brain exercises' but from the empathy one musician has for another when playing together. To paraphrase Duke Ellington, "you have to go to school to learn the notes and then you have to forget what you learned in order to make good music" (Collier, 1994, p. 4). When teaching jazz, it must be made a priority to emphasize the "intuitive musical experience" (Hargreaves, 1986, p. 214),

that is, the expressive and emotional side of the music, or else jazz will run the danger of simply becoming a technical exercise with little or nothing to say.

The Programme

This thesis offers a proposal for the development of an introductory jazz-related curriculum for secondary level students. The proposed programme outlines a teaching method for secondary school music teachers who wish to supplement their regular music curriculum with an introduction to jazz. It consists of a six-module programme that covers five different stylistic periods of jazz and one module that covers various important innovators who defy specific categorization. Each module covers a particular stylistic period and consists of 10 - 12 lessons each.

Two aspects are examined: historical and performance. Students learn the history of each stylistic period and then learn to play in that style. There is a strong emphasis on listening to representative music in the historical aspect; listening and performance form the largest part of the programme. According to Davies (1978) these aspects are two of the "...basic types of situations in which musical ability can manifest itself..." (p. 108). The programme is based on a critical evaluation of some of the pedagogical techniques in the field previously discussed. The strengths of these techniques have been used to help create a comprehensive introductory method for teaching jazz to secondary students.

Included in the thesis (Chapter II), is a proposed

instructor manual that describes programme objectives, overall course-flow strategy, curriculum content, instructional design, learning activities, administrative considerations, and evaluation methods. A generic outline of programme content is provided that describes module content, and includes instructional, informational, and evaluation templates. A specific example of the programme content is included in Chapter III where Module 3 (Early Bop) is presented in full detail. The methodology of the investigative study conducted on the historical aspect (lessons 1 & 2) of this module are reported on in Chapter IV. The findings and discussion of the investigation are presented in Chapter V. The contribution of the proposed instructional programme to the field of jazz pedagogy, suggestions for further research to improve the proposed programme, as well as other conclusions are discussed in Chapter VI.

CHAPTER II

New Orleans to Bop and Beyond: A Comprehensive Jazz

Instructional Programme for Secondary Students

Programme Objectives

Instructional goal

The purpose of this programme is to provide the student with an introduction to jazz in the following ways:

- 1) Teach the student to correctly identify the five different stylistic periods which constitute the main historical framework of jazz.
- 2) Teach certain musical concepts and techniques that will enable the student to perform jazz in the style of each stylistic period.

These objectives are accomplished by delivering certain concepts, facts, and musical examples that will enable the student to analyse, evaluate, and aurally identify the different periods of jazz. Specific instructional tasks are implemented that teach the student how to focus on and identify these main stylistic periods.

Rationale

The rationale for developing the programme in this manner is that a basic knowledge of jazz history provides the student with a keener perception of the music and its evolution, thereby improving his or her appreciation of the art form. In addition, for the student who wishes to learn how to play this music, it is important to become familiar with the innovators and their techniques (Buckner, 1983, p.

67). A basic knowledge of jazz repertoire, scales, chord progressions and phrasing of each stylistic period as well as improvisational techniques provides the student with the tools needed to facilitate his or her performance of jazz at an introductory level.

Curriculum Content

Overall course-flow strategy

The programme consists of six modules, with modules 1 - 5 being assigned to cover a specific stylistic period of jazz: New Orleans, Swing, Early Bop, Later Bop, and Modal style. Each stylistic period is studied from an historical as well as a performance perspective. The historical aspect introduces the student to the general characteristics of each stylistic period e.g. time span and musical characteristics, in addition to important innovators of that period. The historical aspect is to be taught before the performance aspect as it contains certain facts and concepts that students need to be aware of before attempting to perform the music from the period being studied. The performance aspect uses a hands-on approach to introduce the student to the basic language of the five stylistic periods of jazz covered.

The modules are meant to be taught in chronological order, in order to follow the natural evolution of jazz. An additional module provides supplementary material to be used with the other modules, and covers innovative musicians who do not necessarily fit into any one category. There is no performance aspect of this module for the reason that while

the importance of these artists' contributions is acknowledged, it is beyond the scope of this writer to provide arrangements in these styles. However, it is strongly recommended that teachers seek out arrangements of Duke Ellington compositions as well as in the Count Basie style for their student jazz ensembles to perform.

The historical aspect for all modules uses the same format in that students are taught to identify the innovators, the main instruments, as well as identifying general and musical characteristics of the stylistic period of jazz being studied. While this author considers the programme format to be well-grounded, some instructors may wish to develop a personal style of presenting the course content. In order to afford some flexibility to the , programme, some suggestions on how to vary the course content while still keeping the programme relevant are offered. There is no reason why some of the musical material for the listening aspect may not be substituted from year to year, in order to keep the material fresh for the instructor as well as providing a different perspective to the programme. Another suggestion is to focus on one specific innovator in a given year. For the performance aspect of the programme, it is altogether possible to plug in a different repertoire from year to year. However, the instructor should at all times be prudent that his/her decisions to personalize the style of delivery conform to what is expected in the jazz idiom i.e. the choice of appropriate subject matter.

Module 6 involves studying innovators from different periods; Duke Ellington, Bix Beiderbecke, Fletcher Henderson, Count Basie, and Charles Mingus and innovative jazz vocalists Billie Holiday, Ella Fitzgerald and Sarah Vaughan. The content for the performance aspect is different for each module and is outlined below.

Module 1 (New Orleans) includes learning the blues scale, learning a 12-bar blues progression in the New Orleans style, learning one standard tune (St. Louis Blues), learning one blues tune (Dippermouth Blues - King Oliver's Creole Jazz Band), one transcription (King Oliver's cornet solo in Dippermouth Blues) and improvising in the New Orleans style.

Module 2 (Swing Era) includes learning the melodic minor scale, learning four standard chord progressions: 1) I - vi - ii - v⁷, 2) I - bii^o - ii - v⁷, 3) I - I⁷ - IV - #IV^o, 4) III⁷ - VI⁷ - II⁷ - v⁷, learning one standard (I Got Rhythm), learning one blues tune (Swinging the Blues - Count Basie), learning one transcription (Buck Clayton's muted trumpet solo on Swinging the Blues), and improvising in the Swing Era style.

Module 3 (Early Bop) includes learning diatonic 7th chords, learning the ii-V chord progression, learning the bebop scale, learning bop phrasing, learning one standard tune (Ladybird), learning one transcription (K.C. Blues), and improvising in the Early Bop style.

Module 4 (Later Bop) includes learning the harmonic minor and diminished scales, learning the concept of the tritone substitute, learning one standard tune (What is This

Thing Called Love), learning one blues tune (Trane's Slo Blues-John Coltrane), learning one transcription (Trane's Slo Blues), improvising in the Later Bop style.

Module 5 (Modal) includes learning the dorian mode, learning one standard tune (So What - Miles Davis), learning one blues tune (All Blues - Miles Davis), learning one transcription (Miles Davis' trumpet solo - So What), and improvising in the Modal style.

Instructional Design and Strategies

Model Design

A model similar to the general systems approach model (Dick & Carey, 1978) was used to design *New Orleans to Bop and Beyond*. The instructional goal was identified and defined, and a needs assessment was carried out. Information deficiency levels were determined through informal interviews with target students and music teachers which revealed that the current music curriculum for secondary schools in Quebec includes almost no jazz. An instructional analysis was done to identify the "subordinate skills that a student must learn in order to achieve...the identification of concepts, rules and information which a student needs...to perform a particular process" (Dick & Carey, 1978, p. 8). The target learner was analysed, entry level skills were identified, and performance objectives were stated, including conditions and standards for performance (Leshin, Pollock, Reigeluth, 1992). Performance measures were developed to assess student achievement levels. The instructional strategy was defined,

including sequencing of content, media selection, presentation methods, practice and test items. This was followed by the development of lessons to produce the complete instructional module. In order to determine the effectiveness of the programme, formative evaluation activities were done on the historical aspect of Module 3 (Early Bop) by conducting one-on-one interviews with subject-matter experts, in addition to a small-group evaluation and field testing of the module. Summative evaluation was administered at the end of the module.

Instructional Delivery

The programme was based on a whole-to-part approach (Leshin et al., 1992). Representative compositions were first played to give students a 'big picture' of the stylistic period to be studied. Instruction was subsequently organized around parts of the whole; certain underlying concepts and facts were isolated and explained, and the music was analysed in detail. Information was generally delivered in chunks of no more than seven items at a time, in order to facilitate the acquisition of information. Variations of the information were repeatedly presented either in drill or practice or small group exercises until the students mastered the content.

Material was sequenced in segments from easy to difficult in a fashion similar to the "learning hierarchy...an arrangement of intellectual skill objectives into a pattern which shows the prerequisite relationships

among them" (Gagné & Briggs, 1974, p. 109). For instance, the student is not expected to improvise on a tune in a certain style until the following tasks have first been learned, usually in this order, a) musical characteristics that constitute the stylistic period e.g. phrasing, rhythmic concepts such as swing and syncopation b) the most common scale particular to that stylistic period c) a required number of musical lines (patterns) d) the melody as well as the chord changes of the tune e) different improvisational techniques that when combined with the above allow the student to achieve the desired objective.

Attention-focusing devices were used throughout the programme in order to capture and maintain student interest and motivation e.g. Socratic questioning, use of audio and video, MIDI sequencer demonstrations, and print handouts.

Learning methods and outcomes

The instructional design of *New Orleans to Bop and Beyond* was fashioned after Gagne & Briggs' (1974) taxonomy regarding the five categories of human capabilities that lead to learning outcomes or performance objectives:

1. intellectual skills,
2. cognitive strategies,
3. verbal information,
4. motor skills,
5. attitudes.

As only the historical aspect and not the performance aspect was tested, certain skills relating to musical

performance described below (cognitive and psychomotor) were not addressed in the lessons but are included as they are an integral part of the programme. The basic musical language and concepts of jazz were taught (intellectual skills) that introduced jazz to the student affording the opportunity to continue if desired; problem-solving development in the form of improvisational skills (cognitive strategies) is prevalent.; factual information (verbal skills) was included throughout the programme, most notably in the historical aspect; a strong emphasis is placed on performance (motor skills) that includes sight-singing, singing and clapping simultaneously, and playing an instrument. The acquisition of the above-mentioned skills in conjunction with the learning methods about to be discussed naturally led to a change in student attitudes, not only towards jazz but hopefully also helped to develop "positive attitudes toward knowledge and learning, and an attitude of self-esteem" (Gagné & Briggs, 1974, p. 25). It should be noted that this method emphasizes the importance of having the student first internalize the music (Garcia, 1990) by being able to sing each new part and then transferring what s/he has learned to their instrument. This concept of musical internalization is integral to the programme.

New Orleans to Bop and Beyond attempted to successfully integrate a comprehensive introductory view of jazz music with the learning process of adolescents. The pedagogical philosophy took into account the age of the target learners

(13-17), the interests of high school students, the amount of musical experience they may have had, and the fact that limited time was available for musical studies of this nature. In order to be effective, methods of learning had to be varied (Shuter-Dyson and Gabriel, 1981). In addition to the traditional instructor-oriented lecture format, a multi-media approach was chosen. Different types of learning activities were included so as to provide movement in the learning environment that stimulated and motivated the student. These included comparison and contrast of subject matter by audio and video-cassette, in addition to demonstrations of musical concepts by MIDI. (MIDI capabilities are used primarily to provide the instructor with a means to slow down or speed up tempos of musical examples in order to facilitate learning). These varied learning approaches appear to be a good way to keep the attention of the students and to make it interesting for them.

Drill and Practice

After initial presentation of material, 5 - 20 minutes is spent on drill and practice activities depending on the difficulty of the material, to help familiarize the learner with the new material, facts and/or concepts. Different approaches may be taken depending on which material is being dealt with; for memorization tasks, have the learner retrieve items from a list from memory; for application of skills tasks or higher level thinking, the learners generate a correct instance of the concept e.g. by singing or playing

the example. It is important to plan for enough repetitions for all learners to master the content.

Feedback Procedures

Practice feedback is intended to motivate and inform the student and should be kept as concise and brief as possible. If possible, it should come immediately after every practice item in order to let the student know if s/he was correct or incorrect. Different types of feedback (Leshin et al, 1992) that may be used are 1) Hint feedback that requires the learner to think to solve a problem, 2) motivational feedback that praises learners when they are right and encourages them when they are wrong (use encouragement only when the learner has made several mistakes in a row - similarly, praise should only be used if the learner had previously made a mistake), 3) correct-answer feedback that may simply involve proceeding to the next practice item 4) wrong-answer feedback that may simply involve just giving the correct answer.

Non-instructor-oriented instructional activities

The instructional system used cooperative small group learning exercises for drill and practice when the instructor was not the primary mode of delivery of instruction. This allowed the learner a chance to actively participate in the learning process, providing the student with a perceived sense of control (Leshin et al. 1992). The role of the instructor was to monitor group learning activities and provide feedback if any problem items or areas arose. Also included in the programme are oral quizzes and team "jam

sessions" that provide competition among teams so as to enhance learner interest and motivation.

Information for students

Subject matter information in the form of print handouts were used in the lessons to reinforce the instructor's method of delivery. An example of handouts that cover the subject matter include lists of innovators, main characteristics, scales and phrasing exercises. Informational handouts were also used for cooperative learning drill and practice exercises.

Attention-focusing devices and enrichment tactics

In order to capture learners' attention, attention-focusing devices were used (Leshin et al, 1992). When the instructor was the primary mode of delivery (human-based systems), questions were asked to focus learners' attention on information that they were required to learn. Audio and video recordings as well as MIDI demonstrations kept student interest levels high (audio and visual-based systems). For student handouts (print-based systems), tools for emphasis (large-point fonts, bold-face) were used.

Enrichment tactics such as chunking, mnemonics and repetition were also used throughout the method. Phrase mnemonics that were easily remembered were included to help the learner remember innovators and their instruments.

Evaluation Procedures

New Orleans to Bop and Beyond involves continual self-evaluation, both on the part of the instructor and the

student, and is thus formative in nature. In order to monitor and determine student achievement and progress, (scoring, problem areas, skills mastered) the following exercises are used: drill and practice exercises led by the instructor, small group (cooperative) learning exercises for drill and practice, team "jam sessions", oral team quizzes, and unit tests. These repetition exercises, with the exception of the unit test, are included and assessed throughout the modules in order to spread practice sessions out over time and to evaluate how students were learning. As suggested by Clifford (1995) these exercises and assessments served as formative evaluation tasks that guide instruction during the learning process; tasks that facilitate the acquisition and strengthening of knowledge skills to be learned. "These activities (guide and) promote learning and skill development" (p.25). The small group learning, oral team quizzes and team "jam sessions" also serve as "embedded test items...to determine if the student can perform the desired behavior at this point in the instruction" (Dick & Carey, 1978, p. 109).

The instructor, by conducting and monitoring the formative evaluation activities discussed above, was able to detect any problem areas that surfaced and was then able to address these immediately thereby providing opportunities for students to correct and relearn faulty content. Success at each level facilitated mastery of learning task/objectives. In this way, interest and motivation was kept high to pursue

mastery of the final learning task/objectives. The student, by engaging in the same exercises, became actively involved in the learning process, and as a result was given the opportunity to control learning outcomes.

As mentioned, the evaluation procedures used throughout the programme generally tended to be of a more formative than summative nature. The formative evaluation activities described above served as part of the "testing procedure in the sense that students (were) assessing for themselves their level of competence as they (went) through the module" (Dick & Carey, 1978, p. 109). While it is necessary to ultimately measure student achievement in order to assign grades, the programme placed more emphasis on the quality of the learning that the student actively engaged in during the learning process (Wasserstein, 1995). Clifford (1990) states in rather strong terms that "If, in fact, learning rather than grading is the primary objective of the school, the percentage of time spent on summative evaluation should be small in comparison to that spent on formative evaluation" (p. 25). This programme reflects Clifford's position insofar as it placed a strong emphasis on formative evaluation. (The process in which continual assessment of student progress by the instructor as well as self-assessment on the students' part leads to a better student understanding of the subject material being taught).

The summative aspect of the programme involved a unit test that employs both selected (recognition) and constructed

(recall) learner responses (Popham, 1993) in addition to matching and aural recognition of musical styles. The rationale for combining these methods is supported by Popham who states that "many selected-response devices are easier than comparable constructed-response devices" (Popham, 1993, p. 87). Therefore, multiple choice and short answer questions are given equal billing so as to keep the test challenging. Furthermore, the assumption was made that students who were well prepared as a result of using a formative methodology would not find this test threatening and anxiety-provoking.

Administrative Considerations

Module length and setup

Each module consists of between 10-12 lessons each of approximately 30-40 minutes, allowing 20-30 minutes for reviewing and testing. It should be noted that it is up to the instructor's discretion to repeat lessons as necessary, especially in a performance area such as improvisation where repetition for skill automatization is required.

Class size

Class size should consist of between 15 and 30 students.

Entry level skills

Certain prerequisite skills are necessary for the student wishing to pursue this course. These include basic performance capability on an instrument i.e. major & minor scales, some elementary musical theory, knowledge of triads,

minor and major 3rd intervals. In addition, some sight-reading and elementary knowledge of rhythm is required.

Materials

Materials required by the instructor are: musical instrument, audio-cassette player, VCR and monitor, pre-recorded audio and video cassettes, MIDI-based sequencer software or pre-recorded audio demonstration cassettes.

Materials required by the student are: instrument, manuscript paper, pencil.

Media Selection

Media selection includes: instructor, print, audio tape, video tape and MIDI. The rationale for these media options being the top choices are 1) the instructional setting is the classroom, requiring the use of an instructor, 2) the use of musical examples for demonstration purposes are invaluable, 3) the combination of using print and audio simultaneously offers a double advantage to the learner, 4) the musical sequencer demonstrations (MIDI) accompanied by print handouts allow the learner to listen and analyse phrasing and melody at slower speeds so as to better understand the music, in addition to being able to learn parts at slower speeds for accuracy.

New Orleans to Bop and Beyond:
A Generic Outline of Programme Content

Modules

Tables 1 - 4 are intended for quick referencing of module content for both historical and performance aspects. Each task is divided into subtasks as outlined in Tables 2 & 4 and is classified as to type of learning skill. Each subtask is subsequently subdivided into supporting content consisting of important underlying concepts or facts necessary for proper student identification of the stylistic periods of jazz.

Instructional templates for each lesson are provided that include both teacher and student materials for developing lesson plans for all 12 lessons of any stylistic period. Templates are also provided for learner activities and evaluation procedures such as the oral team quiz and the module knowledge test. Table 1 presents a subject area analysis for the historical aspect of the programme.

Table 1

Subject area analysis of New Orleans to Bop and Beyond (modules 1-6):
historical aspect (lessons 1 & 2)

Tasks	• Identify six stylistic periods of jazz
Instructional Tools	• Audio tapes • Video tapes • Print handouts • MIDI demonstrations
Standards for Performance	• Complete knowledge tests with 75% accuracy
Conditions for Performance	• Without notes

Table 2 presents the subtasks, the type of learning required and the behavioural indicators for the historical aspect of the programme.

Table 2

Subtasks: historical aspect of New Orleans to Bop and Beyond

Content	1. List innovators and their instruments 2. Name main characteristics
Type of learning	• Memorization (Subtasks 1 - 2) • Understanding relationships (1 - 2) • Application of skills (2)
Behavioural indicator	• List recall/recognition (Subtask 2) • List of associations/ recall/recognition (1) • Identify/classify concepts (2) • Comparison/contrast (1 - 2)

Table 3 presents a subject area analysis for the performance aspect of the programme.

Table 3

Subject area analysis of New Orleans to Bop and Beyond (modules 1-6):
performance aspect (lessons 3-12)

Tasks	<ul style="list-style-type: none"> • Identify chords and chord progressions • Perform scales • Develop repertoire • Develop phrasing • Develop improvisational skills
Instructional Tools	<ul style="list-style-type: none"> • Audio tapes • Print handouts • MIDI
Student Performance	<ul style="list-style-type: none"> • Learn chord progressions common to jazz • Learn scales common to jazz vocabulary • Learn tunes from standard jazz repertoire • Learn transcriptions • Learn jazz phrasing concepts • Improvise over given chord progressions
Standards for Performance	<ul style="list-style-type: none"> • Able to play/recognize selected chord progressions • Able to sing/play subject content with a minimum of mistakes (scales & repertoire) • Able to produce correct stylistic period phrasing from memory • Learn how to improvise in context of style
Conditions for Performance	<ul style="list-style-type: none"> • Progressions memorized • Scales memorized • Repertoire learned and memorized by ear • Transcriptions learned and memorized by ear • Phrasing concepts memorized • Improvisation

Table 4 presents the subtasks, the type of learning required and the behavioural indicators for the performance aspect of the programme.

Table 4

Subtasks: performance aspect of New Orleans to Bop and Beyond

Content	<p>1) Learn 6 chord progressions: blues, rhythm changes (4) ii-V</p> <p>2) Learn 6 scales: bebop, blues, melodic & harmonic minor, diminished and dorian mode</p> <p>3) Learn 5 standards: St. Louis Blues, I Got Rhythm, Ladybird, What is This Thing Called Love, So What</p> <p>4) Learn 5 representative blues lines: Dippermouth Blues (King Oliver), Swinging the Blues (Buck Clayton), K.C. Blues (Charlie Parker), Trane's Slo Blues (John Coltrane), All Blues (Miles Davis)</p> <p>5) Learn 5 transcriptions: same as above - change All Blues for So What (Miles Davis)</p> <p>6) Perform correct stylistic phrasing</p> <p>7) Improvise in context of each period</p>
Type of Learning	<ul style="list-style-type: none"> • Memorization (Tasks 1 - 7) • Application of skills (Tasks 1 - 7) • Higher level thinking (Tasks 6 - 7)
Behavioural Indicator	<ul style="list-style-type: none"> • Performance (All tasks) • List recall/recognition (Tasks 2 - 3) • Recognize list of associations (Task 1) • Problem solving/analysis (Task 6) • Problem solving/synthesis (Task 7)

New Orleans to Bop and Beyond

Teaching Guidelines and Student Materials

Lesson 1 - Innovators and their instruments

Teaching guidelines

1. Play representative composition.
2. Briefly describe stylistic period of jazz.
3. Name main characteristics.
4. Name main instruments
5. List innovators and their instruments.
 - list innovators with brief description of each.
 - play stylistic period innovators cassette.
 - play stylistic period contrast cassette.
 - introduce mnemonic to help students remember both associated lists.
 - drill/practice mnemonic enough for students to remember it.

Lesson 2 - Main characteristics

Teaching guidelines

1. Play representative composition from Lesson 1 at beginning of class.
2. Review material learned in Lesson 1.
3. Identify main musical characteristics of stylistic period.
 - Play selections to demonstrate each main musical characteristic.
 - Play MIDI demonstration if required.
 - Repeat procedure until all main musical characteristics have been established.
4. Conduct small group learning exercises.

New Orleans to Bop and Beyond

Lessons 1 & 2

Student Materials

1. Main instruments:

e.g. • alto sax • trumpet etc.

2. Innovators and their instruments:

e.g. (Innovator) (*Mnemonic*)

(Instrument) (*Mnemonic*)

3. Main characteristics:

e.g. Early bop tempos are generally **fast**.

Lesson 3 - Chords

Teaching guidelines

1. Introduce the chords common to the period being studied.

- Distribute handouts to students with examples and sample lines of chords.
- Play each chord in block form and then play its arpeggio.
- Have the students sing the chord-tones of the chord. If the chord is a simple triad, sing 1, 3 , 5 , 8 and repeat 8 before descending.
- Have the students sing the scale that corresponds to the chord ascending and descending over one octave.

2. Drill and practice.

- Have the students transfer what they have internalized to their instruments.
- Instruct the students to practice singing and playing these chords for ten minutes each day and to learn them in all 12 keys.

Lesson 3 - Chords

Student materials

1. Write out examples of chords to be learned vertically and horizontally i.e. the notes of the chord and its corresponding scale.
2. Make note of any interesting points e.g. a major seventh chord is a 4-note chord that is built on intervals of a major, minor, and a major third.
3. Include exercises and instructions for the students to practice at home e.g. practice singing and playing the notes of a ma⁷ chord in arpeggio form in root position for ten minutes each day in all 12 keys.

Lesson 4 - Chord progressions

Teaching guidelines

1. Introduce the chord progression to be studied.
 - Distribute the handout with examples of the chord progression(s).
 - Play MIDI or pre-recorded demonstration of the progression for listening purposes.
 - Have the students sing the progression in the following ways: 1) sing the roots of the chords 2) sing the arpeggio of each chord in root position ascending and descending.
 - Plan for enough repetitions so as to allow the students to internalize the progression.
2. Drill and practice
 - Have the students spell (name) progressions in different keys.

- Have the students practice the progressions learned in arpeggio form.
- Provide accompaniment with supplied pre-recorded tape or by live demonstration.
- Instruct the students to practice the progressions in arpeggio form for ten minutes each day in root position in all 12 keys.

Lesson 4 - Chord progressions

Student materials

1. Write out examples of chord progressions to be learned.
2. Make note of any interesting points e.g. the iimi⁷ chord is related or "relative" to the IV chord because both chords share the same notes (except for the root of the ii chord), and therefore have the same function.
3. Include exercises and instructions for the students to practice at home e.g. practice the ii-V progression moving down by whole steps until all 12 keys have been covered.

Lesson 5 - Scales

Teaching guidelines

1. Introduce scale common to stylistic period.
 - Distribute handouts with scale and sample lines.
 - Play MIDI demonstration or teacher may demonstrate.
 - Pick a scale that is already familiar to the students and introduce the similarities and differences of the new scale by comparison e.g. Ionian, bebop.

- Have the students sing both scales ascending and descending. Assign basic scat syllables: doo for all downbeats and bah for all upbeats (Garcia, 1990, p. 30).
 - Isolate and focus on difficult sections of scale, e.g. 1, 7, b7 of bebop scale.
 - Once the students are comfortable with singing and scatting the scale, have them snap their fingers on beats two and four.
2. Conduct small group learning.
- Separate the students into same-instrument groups in order to learn the scale on their instruments. Have the students learn the scale over one octave, ascending and descending from the root.
 - Follow this procedure and have the students play the scale from different starting points i.e. 3rd, 5th, 7th degree of the scale.

Lesson 5 - Scales

Student materials

1. Write out scale and sample exercises to be learned. Make note and isolate troublesome areas e.g. chromatic descent in bebop scale.
2. Include exercises and instructions for the students to practice at home e.g. practice the bebop scale for ten minutes each day in all 12 keys beginning on the root, 3, 5, & 7th degrees of the scale.

Lesson 6 - Phrasing

Teaching guidelines

1. Introduce phrasing concepts common to period being studied.

- Distribute handout to students with examples of phrasing.
- Have the students first scat the phrase with monotone syllables to get the proper "feel".
- Next, have the students sing the notes of a phrase typical to the period being studied. To make learning easier, the phrase will usually consist of the scale already learned in that module, with some modification to make it more musical.
- Have the students sing the phrase(s) learned over chord progressions already learned in that module so they can hear how the notes sound against the chords.

2. Conduct small group learning.

- Divide the class into groups and have them transfer what they have internalized to their instruments.
- Suggest to the students to practice these phrases at least ten minutes each day in all 12 keys.
- Suggest that the students practice in pairs if possible, taking turns alternating between playing the phrase(s) and the chord progression(s) so as to be able to better hear the musicality of the exercises.
- An alternative suggestion is that the student tape the chord progressions and then play along with the tape recording.

Lesson 6 - Phrasing

Student materials

1. Write examples and exercises of phrasing concepts to be learned.
2. Make note of any interesting points e.g. many bebop lines have a common ending that can be added to the bebop scale.
(Baker, 1985, p. 3).
3. Include exercises and instructions for the students to practice at home e.g. practice these exercises for ten minutes each day in all 12 keys; tape the chord or roots to a ii-V progressions moving down in whole steps and play the exercises while listening to the chord progressions.

Lesson 7 - Repertoire

Teaching guidelines

1. Play representative composition
 - Distribute musical handout of representative composition with head (melody) and chord changes.
 - Have the students learn the head rhythmically first, by assigning scat syllables.
 - Next, have them learn the notes of the head. Play the melody enough times for the class to be able to sing it back properly.
 - Divide the song into sections to facilitate learning. Make sure the students know each section before moving on to the next one.

- Have the students learn the chord changes to the tune by naming the chords first and then singing the roots of each chord.
- 2. Instruct the students to learn the parts on their instruments at home.
- Have them continue singing the melody and chord changes as well as playing both the head and the chord roots on their instruments.
- Have them learn the tune in as many keys as possible.

Lesson 7 - Repertoire

Student materials

1. Write out chord changes to tune to be learned
2. Make note of any interesting points e.g. Ladybird is a 16-bar form.
3. Include exercises and instructions for the students to practice at home e.g. have them learn the tune in as many keys as possible, have them internalize the tune by singing and playing the head and chord roots.

Lessons 8-12 - Improvisation

Teaching guidelines

1. Introduce improvisational techniques and concepts common to period being studied.
- Distribute handout to students with examples of improvisational patterns and/or concepts and exercises to be learned e.g. altering or changing rhythm of melody of a given tune.

- Explain and demonstrate material on handout by MIDI or pre-recorded demonstration or by personal demonstration.
 - Have the students learn the patterns by ear, committing them to memory, using the musical notation only for initial reference.
2. Take the representative composition already internalized by the students and do the following:
- have them alter and embellish the melody without changing the original rhythms (Frederickson, 1993 p. 36).
 - have them alter and embellish the rhythms of the original melody. Sing the original melody during this stage.
 - combine two previous concepts gradually until a different melodic line (improvisation) is produced.
3. Have a call-and-response (Mason, 1987, p. 74) exercise during which:
- students respond to a phrase played either by the teacher or a recording (supplied). Keep playing the same phrase until the students "get it right".
 - students respond to a phrase played by a "leader" (Baker, 1989, p. 168). Have the students alternate as leader. e.g. every two measures, after all 12 keys have been played etc.
4. Have the students learn a transcription of a solo from the period being studied.
5. Right-brain exercises which are responsible for improvisational abilities (Fischer, 1994, p. 42) may be used. The aural aspect is important in this approach; it is important for the student to internalize the exercises by

singing them. Dalby (1995) suggests singing the scales suggested by the progression in the following steps (p. 31):

- sing the roots of progression.
- add more notes of the scale until all notes are included.
- maintain the correct time relationships; for chords lasting one measure, sing the eight notes of the suggested scale in eighth notes.
- for measures having two chords each lasting two counts, sing degrees 1, 2, 3 and 5 of the scale in eighth notes.

It should be noted that improvisational techniques can and should take up more than one class. The following suggestions should be used over a number of classes. Also, all exercises should be internalized vocally as well as instrumentally.

Lessons 8-12 - Improvisation

Student materials

1. Write examples and exercises of improvisation patterns or concepts to be learned e.g. altering notes or changing rhythm of a given melody.
2. Make note of any interesting points e.g. many jazz musicians make use of memorized lines when they improvise.
3. Include exercises and instructions for the students to practice at home e.g. take the melody of "Ladybird" and alter or embellish the notes without changing the original rhythms.

New Orleans to Bop and Beyond

Learner Activities

Small group learning - Historical

After the material has been presented, give each of the students one of five handouts that are presented on different coloured pieces of paper. Each colour represents a specific innovator and contains information on that musician as well as other facts about the stylistic period being studied. Based on Aronson's Jigsaw method (Slavin, 1991, p. 75) the students form "expert groups" so that members in each group have the same colour of paper, e.g. group 1 all have green handouts. The students then teach each other the material until the subject matter on this paper has been mastered. This should take approximately five minutes as only one chunk of information containing no more than seven items is on each handout. When this is completed, the students are to form new groups that will include at least one member from each of the previous groups. The students will then take turns teaching the material previously mastered to the others in their group. The instructor's role is to monitor these cooperative learning activities and provide feedback if any problem items or areas should arise.

Small group learning - Performance

After the material has been presented and drill and practice activities led by the instructor have been completed, have the students form small groups so that each group is represented by similar instruments as much as

possible e.g. reed, horn, strings. The rationale behind this is that the students will be able to compare and study techniques such as fingering thereby making learning the parts quicker and easier. The students will then drill and practice by teaching each other the material until the subject matter has been mastered. Have the students take turns being the leader for determining the tempo, key, style etc. This exercise should last approximately 10-20 minutes depending on the material to be learned. The instructor's role is to monitor these cooperative learning activities and provide feedback if any problem items or areas should arise. In some instances, inform the students that a team "jam session" will follow.

Oral team quiz

Separate the groups into two teams and begin the quiz. Inform the students that the teams will be competing for points based on the number of correct answers. Ask questions to only one student at a time and inform the students that prompting is not allowed. If the student answers correctly, ask the following question to the next student on the same team. If the student answers incorrectly, repeat the question to a student on the other team. Keep a running total on the blackboard for incentive.

Team "jam session"

Separate the class into small groups. Each group will represent a team. There are different approaches that may be taken depending on a) the exercise that is being tested b)

the ability of the students. If the jam session involves improvisation here are some possibilities:

- Play a game of call and response (Baker, 1989, p. 168)

where the teacher plays patterns or else uses the pre-recorded tape that has patterns accompanied by a rhythm section. The call and response exercises are divided into four bars of call followed by four bars of response by the student. The student should listen to the melodic phrase (call) and then try as best as possible to imitate it (response). The turn will then be given to the next team. To increase the level of difficulty, the bars may be cut in half to two of call and two of response. The best chord progressions to work with are either the ii-V e.g. Am7 - D7 or blues progression.

- A variation of the call and response game is by playing patterns learned in class and following the procedures for the call and response game. While this is technically not improvisation, it does call on the student to use his/her ear in recognizing already learned patterns and gives the student a chance to practice phrases that will be used in future improvisation.

- Another technique to try is "trading fours or eights" (four or eight bar phrases played solo). Have the student improvise for a determined number of bars then have the next student improvise his/her own line for the same amount of bars. Continue this procedure of alternating between students until each one has had a turn.

Here are some other suggestions:

- For learned tunes, have a student a) play the head (melody) through and without stopping have a student on the next team pick up from the top (beginning) and play the head through. Repeat this procedure for all students. b) play a portion of the head for a determined number of bars (e.g. 4 or 8 bars) and have a student from the other team continue playing the head without stopping. Continue this exercise without stopping until all the students have played a portion of the head.

Evaluation Information

Oral team quiz

Ask questions on all the material covered in the modules.

Rearrange questions so subtasks 1-5 are mixed together during the quiz. There is also some additional information included in the small group learning exercises but not included in the knowledge tests which may be added to the quiz e.g. a major seventh chord is a 4-note chord that is built on intervals of a major, minor, and a major third.

Information that should be included is as follows:

1. Identify innovators and their instruments.
2. Identify general and musical characteristics.
3. Identify and list characteristics of scales.
4. Name (spell) notes of scales
5. Identify chord types characteristic of period studied.
6. Identify progressions learned in different keys.
7. Identify phrasing characteristics of period studied.

8. Identify chord changes for representative composition or song form studied.

New Orleans to Bop and Beyond

Module knowledge test

Cover all questions for subtasks 1-5 in this test.

Part 1 • Fill in the blanks (9-12 pts.)

e.g. What scale came to prominence in early bop? _____.

Part 2 • Choose the correct answer (4-5 pts.)

e.g. The bebop scale is more often played in which direction?

- a. ascending.
- b. descending
- c. ascending and descending
- d. none of the above

Part 3 • Match the musician with their instrument (5 pts.)

e.g. Charlie Parker ____alto sax

Part 4 • Name (spell) the chord-tones for these chords. (4-6 pts.)

e.g. Gmi⁷ _____

Part 5 • Spell the notes in the following scale. (4-8 pts.)

e.g. G harmonic minor _____.

Part 6 • Name the following progressions. (3-5 pts.)

e.g. ii-V in C ____, ____, ____.

Part 7 • Write out the chord changes for (e.g. Ladybird) in
(e.g. C) (6-8 pts.)

e.g. ____/____/____/____/
____/____/____/____/
____/____/____/____/
____/____/____/____//

Part 8 • Identify each musical selection as being either
(e.g. early bop style) jazz or not. All five selections will
be played and then repeated. Answer either yes or no for
each selection. (20 pts.)

e.g. yes ____ no ____

CHAPTER III

New Orleans to Bop and Beyond: A Comprehensive Jazz

Instructional Programme for Secondary Students

Module 3 - Early Bop

Before discussing certain aspects of the module content, I feel it necessary to justify the choice of the Early Bop module for inclusion in this thesis. There are a number of reasons for choosing this module over others in order to provide an example of the instructional programme. The first reason is that the vast majority of jazz educators when asked about jazz immediately identify this style over any other, e.g. New Orleans (Dixieland) or Swing (Benny Goodman, Glenn Miller) as being 'jazz' music. The second reason ties in with the first; the Early Bop module is likely to be seen as more accessible than the others for first-time readers of the programme as by far most of the jazz taught in educational institutions is in this style. The third reason is that perhaps because of being subjected to the dominance of Early Bop during my own schooling, I naturally chose this stylistic period. In fact, I originally started out with the idea to develop a programme solely for the teaching of Bop. However, during the developmental stages, the idea for a more comprehensive jazz programme became appealing to me because of its logical and connective qualities.

I would like to discuss some limitations and constraints of choosing Module 3 for this thesis. As already explained, Early Bop seemed like a logical choice for the purpose of

providing a good introductory example of the programme. However, by choosing one module over another, aspects from other modules are certain to be overlooked. As in any history course, and especially jazz history, it is a good idea to start at the beginning as there are certain concepts to learn e.g. swing, improvisation, song forms such as the blues, etc. that remain important throughout the programme. These concepts are taught in the first two modules (New Orleans, Swing) and are a necessary prerequisite in order for students to fully grasp subsequent concepts that are presented in Module 3. The problem that students had with style identification during the pilot study may be attributable to this fact. In addition, when introducing young students to a complicated music such as jazz, it is best to start with the music that is easier for them to understand i.e. New Orleans and Swing, and progress chronologically to more difficult styles. It is generally agreed among music circles that Early Bop is by no means simpler than the two preceeding styles.

Historical aspect

There are certain differences between the modules that are worth noting. While the same formula is generally used for each module, it is not always possible to conform to a set procedure at the possible expense of the quality of the module. For example, I felt it was necessary to include the sub-task for main instruments in module 1 but not in module 3 as the students should already be familiar with all

instruments by this time. Target learners confirmed this when a preliminary formative evaluation was conducted on the Early Bop module.

As well, the modules are not all necessarily the same length i.e. some sub-tasks may have more information than others. It does not seem prudent to forsake important points for the sole reason of making the modules a uniform length. For instance, I felt it necessary to include more innovators for the New Orleans style than for the Early Bop style module. It is important to cover not only the musical innovators such as Louis Armstrong but the first composers and bandleaders of jazz who were instrumental in leading the famous New Orleans style groups e.g. Jelly Roll Morton, Joe "King" Oliver. Accordingly, the number of handouts may vary from module to module according to the course content of the module. The New Orleans style module has more student information handouts simply because of the number of basic characteristics that are introduced and are common to jazz from thereon in e.g. swing, improvisation, blue notes, playing away from the ground beat, etc. These characteristics as such do not have to be reintroduced in subsequent modules.

The technique of comparing and contrasting previous styles has been used sparingly for the New Orleans style as the programme starts with this stylistic period. In addition, the length of the knowledge tests may vary (25-40 pts) depending on the module content. The cooperative

learning exercises (small group learning, oral team quiz) are intended to act as drill and practice/review exercises but do not necessarily occur during each lesson.

Performance aspect

As in the previous discussion, some differences are evident between the modules in the performance aspect. While the same formula is used as a guide for each module, there are departures from the norm at certain points. For instance, the sub-task for phrasing is not included in Module 5 (Later Bop), as it would virtually duplicate concepts that the students were already taught in the previous module. As a result of some sub-tasks having more or less information than others, the modules are not all necessarily the same length. Module 3 (Early Bop) contains more lessons than Module 1 (New Orleans) for the reason that there is more material (improvisational techniques) to cover in the Bop style. Module 2 (Swing Era) has more chord progressions to learn than the other modules. While on the one hand it might seem desirable to develop a programme that adhere precisely to a standard set of procedures, it does not seem prudent to forsake important concepts for the sole reason of satisfying pre-determined criteria.

It should also be noted that not all the lessons have the same format; most have drill and practice, others have small group learning or team "jam sessions", while others may not have either e.g. Module 3, Lessons 4 & 5 (repertoire & bop phrasing).

Accordingly, the number of informational handouts varies from module to module depending on the content of the module. Module 3 (Early Bop) has more student information handouts due to the number of improvisational techniques that are studied, techniques that have not been introduced in previous modules. The knowledge tests also vary in length (25-40 pts), again depending on amount of module content.

Tables 5 & 6 are intended for quick referencing of programme content, type of learning and classification for each task, for lessons 1 - 12 of Module 3 (Early Bop).

New Orleans to Bop and Beyond: Lessons 1 & 2

Table 5

Overview of Programme Content of Module 3: Lessons 1 & 2

CONTENT	<p>1) Identify innovators and their instruments:</p> <ul style="list-style-type: none"> • Charlie Parker - alto sax • Dizzy Gillespie - trumpet • Bud Powell - piano • Kenny Clarke - drums • Oscar Pettiford - bass <p>2) Identify main characteristics: • 1945-55</p> <ul style="list-style-type: none"> • fast tempos • instrumental music • phrasing of soloists • melodic lines tended to start and end on off-beats 2 & 4 <p>3) Main characteristics - rhythm section:</p> <ul style="list-style-type: none"> • piano - left hand played rhythmically while right hand played melodically • drums shifted underlying emphasis of beat from bass drum to ride cymbal • snare, bass drum and tom toms used for rhythmical accents • bass provided rhythmical foundation
TYPE OF LEARNING	<p>Memorization (tasks 1 - 2)</p> <p>Application of skills (2 - 3)</p> <p>Understanding relationships (1 - 3)</p>
BEHAVIOURAL INDICATOR	<p>List of associations recall/recognition (1)</p> <p>List recall/recognition (2)</p> <p>Identify/classify concepts (2 - 3)</p> <p>Comparison/contrast (1 - 3)</p>

New Orleans to Bop and Beyond

Table 6

Overview of Programme Content of Module 3: Lessons 3 - 12

CONTENT	1) Diatonic 7th chords: ma^7 , mi^7 , dominant 7 2) Chord progression: ii-V 3) Learn bebop scale 4) Early Bop phrasing 5) Repertoire: Ladybird 6) Improvisational techniques: <ul style="list-style-type: none"> • Learn ii-V patterns • Alter/embellish internalized tune (Ladybird) • Call and response • Transcribe K.C. Blues • Sing and internalize scales to Ladybird
TYPE OF LEARNING	Memorization (tasks 1 - 6) Application of skills (1 - 6) Higher level thinking (4 & 6)
BEHAVIOURAL INDICATOR	List of associations/recall/recognition(1 & 5) List recall/recognition (2 & 3) Performance (1 - 6) Problem solving/analysis (4) Problem solving/synthesis (6)

New Orleans to Bop and Beyond

Module 3 - Lesson 1

Tables 7 - 15 are included at the beginning of each lesson and are intended for quick referencing of individual lesson content.

Table 7

Module 3: Lesson 1 - Innovators & their instruments

Media: Instructor, Audio, Video

CONTENT	Chunk items: 1. Charlie Parker-alto sax 2. Dizzy Gillespie-trumpet 3. Bud Powell-piano 4. Oscar Pettiford-bass 5. Kenny Clarke-drums
PRESENTATION	<p>Stimulus: There are five musicians who are considered to be innovators in early bop music.</p> <p>Response: see chunk items 1-5</p> <p>Audio: early bop cassette</p> <p>Visual: early bop video</p> <p>Print: Student information</p> <p>Mnemonics: 1) For innovators: Practice (Parker) Gets (Gillespie) Parts (Powell) Played (Pettiford) Consistently (Clarke)</p> <p>2) For instruments: All Students (alto sax) That (trumpet) Play (piano) Bop (bass) Dig (drums) (Good Music)</p>
PRACTICE	<p>Stimulus: List the innovators and their instruments</p> <p>Response: see chunk items 1-4</p> <p>Repetition: provide during lesson after chunk is mastered</p>
REVIEW	<ul style="list-style-type: none"> • small group learning • oral team quiz

Table 8

Module 3: Lessons 1 & 2 - Early Bop Innovators & Main characteristicsMedia: Instructor, Audio, Video, MIDI

CONTENT	<p>Chunk items:</p> <ol style="list-style-type: none"> 1. early bop occurred between 1945-55 2. early bop tempos are generally fast - 200-350 b.p.m. 3. phrasing of soloists is an important aspect - melodic lines tend to start and end on off beats 2 & 4 (Lesson 2) 4. most early bop music is instrumental
PRESENTATION	<p>Stimulus: Early bop music has four main characteristics</p> <p>Response: see chunk items 1-4</p> <p>Audio: early bop cassette</p> <p>Visual: early bop video</p> <p>MIDI: demonstration of phrasing (Lesson 2)</p>
PRACTICE	<p>Stimulus: What are the main characteristics of bop?</p> <p>Response: see chunk items 1-4</p> <p>Repetition: provide during lesson after chunk is mastered</p>
REVIEW	<ul style="list-style-type: none"> • small group learning • oral team quiz

New Orleans to Bop and Beyond:

Module 3 - Lesson 1

Early Bop Innovators and Main Characteristics

Teaching guidelines

1. Play excerpt from Salt Peanuts.

- Ask the students to write down anything that they notice about the music. Give hints as to what to look for, for instance, a) instruments used, b) tempo c) how the bass and drums are playing d) if the music is instrumental or vocal. (Ask a question) Can anybody guess what this tune is called? What did you notice about the music?
- This is a tune called Salt Peanuts. It is typical of early bop style jazz music. Briefly describe bop (bebop). Early bop began as a reaction against the restrictions found in large dance bands and a growing assertion of jazz's artistic content. Bop started in New York at late night jam sessions at a nightclub called Minton's in the early 40s but only became popular around 1945. Bop music is divided into two periods, early bop and later bop, also known as bebop and hard bop.

2. Present main characteristics of period.

- i) The early bop period lasts from approximately 1945 to 1955.
- ii) It is generally in the form of instrumental music.
- iii) The tempos are generally quite fast, between 200 and 300 beats-per-minute (b.p.m.) Illustrate tempos on metronome.

iv) You may have had a hard time understanding the instrumentalists when they played a solo. One of the reasons for this is the way that the player is phrasing his solo. (Ask a question) Does anybody know what I mean by phrasing? Phrasing is how a musical line is constructed and how it relates to the music. It is one of the key elements of the early bop style. We'll discuss that later.

v) (Ask a question) Did anybody have any trouble keeping track of the beat? The rhythm is very important in early bop jazz music. We'll discuss this later on as well.

3. Identify innovators and their instruments

(Ask a question) Does anybody know who the innovators of bop music were? Introduce innovators: There are five musicians who are considered to be innovators in early Bop style music: i) Charlie Parker - alto sax, ii) Dizzy Gillespie - trumpet, iii) Bud Powell - piano, iv) Oscar Pettiford - bass, and v) Kenny Clarke - drums.

Describe briefly each innovator and follow these steps:

i) Charlie Parker is considered to be one of if not the greatest improviser in jazz history. His nickname was 'Bird', and he became famous for helping create early bop on 52nd St. in New York.

- Play track 1 of the Early Bop (EB) audio cassette (excerpts of Charlie Parker on Shaw 'Nuff and Parker's Mood). Next, play the EB video, track 1 to compare and contrast Charlie Parker with innovators and famous players from the Swing Era (excerpts of Charlie Parker, Coleman

Hawkins, Lester Young and Ben Webster). Ask students to write down three things that they notice are different from Charlie Parker as they are listening to the other sax players. e.g. tone, phrasing, melody..

ii) Dizzy Gillespie was a trumpet player who worked with many bands in New York and along with Bird was a key player in the development of Early Bop. He was a virtuoso trumpet player who could play with dazzling speed.

- Play track 2 of the EB audio cassette (excerpts of Dizzy Gillespie on Congo Blues, Shaw 'Nuff). Next, play track 2 of the EB video to compare and contrast Dizzy Gillespie with innovators and famous players from the Swing Era (excerpts of Roy Eldridge and Harry James). Ask the students to note three things that are different from Dizzy Gillespie's playing while they are listening: tone, phrasing, melody.

iii) Bud Powell was an innovative and important pianist as he established the Early Bop style of playing piano. Bud used his left hand to play rhythmically while his right hand played melodically. Very often his left hand would accent rhythmically with the drums while he was playing a solo in the right hand.

- Play track 3 of the EB audio cassette (excerpts of Bud Powell playing Salt Peanuts and Hot House) Next, play track 4 to compare and contrast Bud Powell with innovators and famous players from the Swing Era (excerpts of Teddy Wilson, and Count Basie).

iv) Oscar Pettiford was regarded as one of the first bass players to use the instrument for solos as well providing the rhythmic foundation. He played on 52nd St. with Dizzy Gillespie and is considered to be one of the innovators of Early Bop music.

- Play track 5 of the EB audio cassette (excerpts of Oscar Pettiford playing on Another One). Next, play track 6 to compare and contrast Oscar Pettiford with innovators and famous players from the Swing Era (excerpts of Walter Page, and Slam Stewart).

v) Kenny Clarke took part in the famous "jam sessions" at Minton's in the early 40s which began the birth of Early Bop. Another influential musician who took part in these sessions was a guitarist named Charlie Christian, who unfortunately died at a very young age before bop actually became established.

- Play track 7 of the EB audio cassette (Kenny Clarke & Charlie Christian on Swing to Bop) Explain to the students that this is a historical piece because it is a recording from 1941 that captures the beginning of Early Bop. It is not actual bop but a mix of swing and bop hence the name of the tune, Swing to Bop. Next, play the Early Bop video, track five (excerpt of Kenny Clarke). Next, play track 8 of the EB audio cassette to compare and contrast Kenny Clarke with innovators and famous players from the Swing Era (excerpt of Jo Jones and Gene Krupa).

4) Introduce mnemonics to help students remember both associated lists:

a) Practice (Parker) Gets (Gillespie) Parts (Powell) Played (Pettiford) Consistently (Clarke)

b) All Students (alto sax) That (trumpet) Play (piano) Bop (bass) Dig (drums) (good music).

- Explain to the students that "dig" is a bop term meaning "to understand or be hip".

5) Drill and practice

- Make sure that students remember the mnemonic

6) End class with video of Charlie Parker and Dizzy Gillespie playing Hot House. Announce that this is the only known film with sound of Charlie Parker. (Another film exists but unfortunately has no sound track).

Module 3 - Lesson 2

Table 9

Module 3: Lesson 2 - Main characteristics of rhythm sectionMedia: Instructor, audio

CONTENT	<p>Chunk items: 1. piano - left hand played rhythmically - right hand played melodically</p> <p>2. drums shifted underlying emphasis of beat away from bass drum to ride cymbal</p> <p>3. bass drum, snare and toms used for rhythmical accents</p> <p>4. bass provided rhythmical foundation</p>
PRESENTATION	<p>Stimulus: In early bop music, each instrument in the rhythm section had its own characteristic role</p> <p>Response: see chunk items 1-4</p> <p>Audio: play excerpts from Early Bop cassette to demonstrate each characteristic</p>
PRACTICE	<p>Stimulus: Identify the characteristics of an early bop rhythm section</p> <p>Response: see chunk items 1-4</p> <p>Repetition: provide during lesson after chunk is mastered</p>
REVIEW	<ul style="list-style-type: none"> • small group learning • oral team quiz

New Orleans to Bop and Beyond:

Module 3 - Lesson 2

Main Characteristics (cont.)

Teaching guidelines

1. Play *Salt Peanuts* as students are getting seated. Ask the students if they remember what the tune is called.
2. Review material from previous class.
 - Ask students to name early bop innovators (re-introduce mnemonic).
 - Ask students to name main characteristics.
3. Demonstrate early bop phrasing
 - Give handouts of Merry Go Round by Charlie Parker to students.
 - Play track 9 of the EB audio cassette (excerpt from Merry Go Round by Charlie Parker) then give the MIDI demonstration. Start the tempo at 120, increase to 180, then 240, and finally 300 b.p.m. then play the original again (track 7).
4. Establish characteristics of rhythm section
 - i) In early bop style jazz, the piano solo is characterized by the left hand playing rhythmically and the right hand playing melodically.
 - Play track 10 of the EB audio cassette (2 chorus excerpt of Bud Powell, Charles Mingus, Max Roach playing Night in Tunisia) Bring the students attention to the different functions of the left and right hand by having them try to listen to one separately, then the other.

ii) The drums shifted the emphasis of the beat away from the bass drum to the ride cymbal.

ia) The bass drum, snare and tom toms are used for rhythmical accents.

- Play the above excerpt (Night in Tunisia) and help the students focus on the function of the ride cymbal and then the rhythmical accents being played by the rest of the drums. Have the students note the "Latin" rhythms used in the tune.

iii) Bass provided the rhythmical foundation in Early Bop.

- Play above excerpt (Night in Tunisia) and help the students focus on the walking bass line that keeps the time in the music.

5. Conduct small group learning exercises.

New Orleans to Bop and Beyond:

Module 3 - Lesson 1

Student materials

Early Bop Information

1. Innovators and their instruments:

• Charlie Parker	Practice	• Alto sax	All Students
• Dizzy Gillespie	Gets	• Trumpet	That
• Bud Powell	Parts	• Piano	Play
• Oscar Pettiford	Played	• Bass	Bop
• Kenny Clarke	Consistently	• Drums	Dig (good music)

2. Main characteristics:

- Early bop tempos are generally **fast** - 200-350 beats per minute (b.p.m.).
- **Phrasing** of soloists is an important aspect - melodic lines tend to start and end on the the off beats **2 & 4**.
- Most early bop music is **instrumental**.

3. Rhythm section - main characteristics:

- piano - **left** hand played **rhythmically**
 - **right** hand played **melodically**
- drums shifted underlying emphasis of beat **away from bass drum to ride cymbal**
- bass drum, snare and tom toms are used for **rhythmical accents**
- **bass** provided rhythmical foundation

New Orleans to Bop and Beyond:

Module 3 - Lessons 1 & 2

Student materials

Small group learning handouts

Group 1

Charlie Parker • alto sax

- Nickname: **Bird, Yardbird**
- Bird was a major innovator in bop phrasing:
- His sax **phrases** (melodic lines, solos)
tended to **start** and **end** on the **offbeats 2 & 4**
- Bird co-composed **Anthropology** with Dizzy Gillespie.

Group 2

Dizzy Gillespie • trumpet

- Dizzy was capable of playing bop at very **fast** tempos.
- Bop began on **52nd St.** in New York City in the late 30s
- Bop became established from **1945-55.**
- Dizzy co-composed **Salt Peanuts** with Kenny Clarke.

Group 3

Bud Powell • piano

- Bud Powell is generally credited with developing the bop style of piano playing:
- **Left** hand played **rhythmically**
- **Right** hand played **melodically**
- Bop music is primarily **instrumental**
- Bud composed the bop number **Tempus Fugit.**

Group 4

Oscar Pettiford • bass

- Oscar Pettiford was an innovator as he was one of the first to play bass **solos**.
- In bop jazz the **bass** provides the rhythmic foundation for the music.
- The bass is part of the **rhythm section**: piano, bass, & drums.

Group 5

Kenny Clarke • drums

- Kenny Clarke played in the famous after-hours jam sessions at **Minton's** on 52nd St. where early bop started with the guitarist Charlie Christian.
- He was one of the first drummers to shift the underlying emphasis of the beat **away from the bass drum** to the **ride cymbal**.
- Kenny Clarke also began using the bass drum, snare and toms for **rhythmical accents**.

Module 3 - Lesson 3

Table 10

Module 3: Lesson 3 - Diatonic 7th chords

CONTENT	<p>Chunk items: Three 4-note chords</p> <p>Procedure: Learn chord-tones of ma^7, mi^7, & dominant 7th</p>
PRESENTATION	<p>Stimulus: In Early Bop jazz, the harmonic basis shifted to chords that had four or more notes instead of three: diatonic 7th chords.</p> <p>Response: see chunk items</p> <p>Audio: MIDI or teacher demonstration</p> <p>Print: Student information</p>
PRACTICE/TEST	<p>Produce: sing/play arpeggio of each chord</p> <p>Context/scenario: able to sing/play chord-tones of chord with/without accompaniment</p> <p>Automatization* required: yes</p>
FEEDBACK	<p>Stimulus: Sing/play ma^7, mi^7, dominant 7th chords</p> <p>Repetition: provide during lesson until chunk is mastered by singing chords ascending and descending from root</p>
REVIEW	<ul style="list-style-type: none"> • drill and practice • team "jam session" • review and practice at home

* Automatization - when a skill is learned and internalized by the student to the point where the skill response is automatic.

New Orleans to Bop and Beyond:

Module 3 - Lesson 3

Diatonic 7th chords

Teaching guidelines

It is assumed that students have a basic knowledge of triads.

1. Introduce the three different chord types: Ma7, mi7, 7.

- Distribute the handout to students with examples of major 7th, minor 7th, and dominant 7th chords and a description of how they are constructed.

- For review purposes, explain to the students that a triad consists of any note with a third and fifth above it.

Major chords have a root, (the note from which the chord is built), a major third and a perfect fifth, while minor chords have a root, a minor third and a perfect fifth (chord-tones). (Horwood, 1948, p. 4). Demonstrate major and minor triads in block and arpeggio form. Mention to the students that a major triad is the combination of a major third followed by a minor third, while a minor triad is a combination of a minor third followed by a major third. (Of course, there are many other ways of explaining this concept).

- Explain that in Early Bop music, the sound of these chords (diatonic 7ths) came to be expected instead of simple three-note chords (triads).

- Play each chord in block form (all notes at once) and then tell the students to listen while the four-notes that make up each chord are played separately in arpeggio form.

e.g. F-A-C-E. Explain that an arpeggio is a broken chord and demonstrate. Play Fma⁷, Gmi⁷, and C⁷. It should be noted that the dominant 7th chord, gravitates or resolves to the tonic.

- Explain and demonstrate to the students that by adding a note a major third above a major triad results in a major 7th chord, adding a note a minor third above a major triad results in a dominant 7th chord, while adding a note a minor third above a minor triad results in a minor 7th chord. Let the students hear the difference between simple triads and the four-note chords being learned.
- Have the students sing the arpeggio of each diatonic 7th chord ascending and descending using the previously assigned scat syllables. The fourth note should be repeated before descending. Make sure each chord is repeated a sufficient number of times to allow the internalization process to begin.
- Once the students are at ease singing the chords, have them snap their fingers on beats two and four while singing.

2. Drill and practice

- Tell the students that they are now going to practice the chords in arpeggio form as they are written on the handout (ascending and descending). Take one chord at a time at a slow tempo and repeat until the students are comfortable with the arpeggio, then move to the next chord. Start with Fma⁷. Tell the students to practice these arpeggios for

ten minutes each day and to transpose them to different keys (for internalization purposes).

Module 3 - Lesson 3

Student materials

Diatonic 7th chords

Review: A triad is a 3-note chord built with a root, a third, and a fifth.

- Major chords have a root, a major third and a perfect fifth.
- Minor chords have a root, a minor third, and a perfect fifth.

Example 1



A diatonic 7th chord results from adding a note a third above the fifth in a triad.

- A major 7th chord results from adding a major third above a major triad (7).
- A minor 7th chord results from adding a minor third above a minor triad (b7).
- A dominant 7th chord results from adding a minor third above a major triad (b7).

Example 2 - Fma⁷



Example 3 - Gmi⁷



Example 4 - C⁷



Exercises: Practice these chords in arpeggio form (single notes) ascending and descending. Repeat the 7th degree before descending. Practice in all 12 keys.

Module 3 - Lesson 4

Table 11

Module 3: Lesson 4 - The ii-V progression

CONTENT	<p>Concept: The ii-V progression consists of a minor 7th chord resolving up a fourth or down a fifth to a dominant 7th chord</p> <p>Procedure: Learn root movement of ii-v progression</p>
PRESENTATION	<p>Stimulus: One of the most important progressions in jazz is the ii-V progression.</p> <p>Response: see concept</p> <p>MIDI: demonstration (or teacher)</p> <p>Print: Student information</p>
PRACTICE/TEST	<p>Produce: sing/play roots and arpeggios of ii-V progression</p> <p>Context/Scenario: able to sing/play roots of ii-V progression without accompaniment</p> <p>Automatization required: yes</p>
FEEDBACK	<p>Stimulus: Sing/play ii-V progression</p> <p>Repetition: provide during lesson until chunk is mastered by singing progression</p>
REVIEW	<ul style="list-style-type: none"> • drill and practice • team "jam session" • review and practice at home

New Orleans to Bop and Beyond:

Module 3 - Lesson 4

The ii-V progression

Teaching guidelines

1. Introduce the ii-V progression.

- Distribute the handout to students outlining the concept of the ii-V progression.
- Explain to the students that this progression is an important and commonly found progressions in all tonal music, especially jazz. It consists of a minor 7th chord resolving up a fourth to a dominant 7th chord. (Baker, 1985, p. 1).
- Clarify the concept of degrees of the scale. The ii chord has its root or starting note as the second degree of the scale. "We call the chords by these numbers because they represent degrees of the scale of notes in a given key. The scale is do, re, mi, fa, sol, la, ti, do and do is one, re is two, mi is three, fa is four, sol is five, and so on" (Marsalis, 1995, p. 84).
- Explain to the students that this progression is very similar to the most important progression in classical or popular music: I-IV-V. Play I-IV-V I in F, then play I-ii-V-I in F. Point out that although the sound is a little different, the basic idea or "function" of the chords is similar. It should be pointed out to the students that the IV chord and iimi⁷ chord without its root share the same

notes and are related or "relative" and therefore have a similar function.

- Play MIDI or pre-recorded demonstration of this progression or play on the piano.
- Have the students sing the progression in the following ways: 1) sing the roots of each chord 2) sing the arpeggio of each diatonic 7th chord ascending and descending in the ii-V progression using the previously assigned scat syllables. Plan for enough repetitions so as to allow the students to internalize the sound of the progression.
- Once the students are at ease singing the chords, have them snap their fingers on beats two and four while singing.

2. Drill and practice

- Have the students name ii-V progressions in different keys e.g. What is the ii-V progression in C? in B flat? etc. Try to give each student at least one opportunity to name the progression.
- Tell the students that they are now going to practice the ii-V progression in arpeggio form as they are written on the handout (root position only). Accompany the students on piano or with the pre-recorded ii-V progression. Practice the ii-V progression in as many keys as possible.
- Tell the students to practice this progression in arpeggio form for ten minutes each day in root position in all 12 keys. (For the advanced student, s/he may practice

the inversions given at the bottom of the handout as an optional exercise).

Module 3 - Lesson 4

Student materials

The $\text{ii}^7\text{-V}^7$ (ii-V) progression

The ii-V progression is one of the most important progressions in jazz. It consists of a minor 7th chord resolving up a fourth to a dominant 7th chord.

Example 1

Gmi7 C7 The same chords (ii-V)
with different voicings (positioning of notes)

Each chord represents a **degree** of the scale of notes of a given key. In the key of F:

- F is I (first degree),
- G is ii (second degree)
- C is V (fifth degree)

Example 2

Exercises: Practice singing the ii-V progression in arpeggio form using the scat syllables doo and bah. Afterwards, practice on your instruments:

Module 3 - Lesson 5

Table 12

Module 3: Lesson 5 - The bebop scale

CONTENT	<p>Chunk items: 8-note scale</p> <p>Procedure: Learn scale in 3 chunks: 8-7-b7-7-8; 8-7-b7-6-5; 8-7-b7-6-5-4-3-2-1</p> <p>Representation forms: print handout• MIDI or teacher demonstration</p>
PRESENTATION	<p>Stimulus: Consistent usage of a distinctive scale emerged during the Early Bop period: the Bebop scale.</p> <p>Response: see chunk items</p> <p>MIDI: demonstration (or teacher)</p> <p>Print: Student information</p>
PRACTICE/TEST	<p>Produce: sing/play scale</p> <p>Context/Scenario: able to sing and play unaccompanied/with accompaniment</p> <p>Automatization required: yes</p>
FEEDBACK	<p>Stimulus: Sing/play the bebop scale</p> <p>Repetition: provide during lesson until chunk is mastered by singing scale descending & ascending from root, 3rd, 5th, & 7th of scale</p>
REVIEW	<ul style="list-style-type: none"> • small group learning • team "jam session" • review and practice at home

New Orleans to Bop and Beyond:

Module 3 - Lesson 5

The Bebop Scale

Teaching guidelines

1. Introduce bebop scale.

- Distribute handouts with bebop scale and sample lines (Baker, 1985, p. 2).
- Explain to the students that a new scale began to be used during the Early Bop period. Instead of the standard 7-note scale, this scale contained 8 notes, the new note being the altered note, the flat 7th degree of the scale. The fact that a note was added to the scale made the scale flow more smoothly when played. (Baker, 1985, p. 1).

2. Play the MIDI demonstration of the bebop scale or demonstrate on your instrument:

- Start with the C-Ionian major scale, which the students are all familiar with. Tell them that this scale is also called a mode. It is the ionian mode. Tell the students that the scale has three chord-tones C, E, G which are also the root, third and fifth degrees of the scale.

Demonstrate on piano.

- Then play the bebop scale with the added note, the flatted 7th. Note that the flatted 7th is also a chord-tone in the scale and that the bebop scale has four chord-tones. Play the scale fast at first, then play it slowly, gradually building up tempo.

3. Using the piano (or your instrument) as a guide, have the students do the following:

- Sing the C-Ionian major scale ascending and descending in swing eighth notes (already learned in Swing style module). Assign basic scat syllables; doo for all downbeats and bah for all upbeats (Garcia, 1990, p. 30). Note: The tonic at the octave must be repeated before descending.
- Next, have them sing the 3 important chromatic notes in the bebop scale; 8-7-flat 7, descending and ascending. Make sure to play enough repetitions for the students to master this line.
- Then have the students sing the line: 8-7-flat 7-6-5, descending and ascending.
- Once this is mastered, have the students sing the complete scale descending and ascending. Use the piano at first, gradually decreasing its use until the students can sing the scale without the aid of an instrument.
- When the students are comfortable with scatting the scale, have them snap their fingers on beats two and four to simulate the drummers hi-hat.
- Practice the scale starting from the root, third, fifth and seventh degrees.

4. Conduct small group learning.

- Once the scale has been internalized, have the students learn the bebop scale on their instruments. Form groups of 4 or 5 students, in preferably same-instrument groups so

students can compare and help each other with fingerings and other techniques.

- Tell the students to learn the scale over one octave.

Give the students 5 minutes to get comfortable with the new scale then have them play the scale over either the supplied pre-recorded rhythm section (looped ii-V⁷ progression in F) or play a ii-V⁷ progression in F (Gmi⁷-C⁷) on the piano.

- Have the students play the C bebop scale in swing eighths beginning from the tonic and descending one octave then ascending to the starting note. The tempo should be slow to begin with, about 50 b.p.m.

- Next, begin on the flat 7th degree of the scale - descend and ascend one octave.

- Repeat this procedure starting on the 5th and the 3rd degrees of the scale.

- Instruct the students to practice this scale for ten minutes each day in all 12 keys beginning on the root, 3, 5, & 7th degrees of the scale.

- In order to encourage the internalization of this scale, have the students practice the bebop scale in different keys.

Note: You may wish to point out that the scale is more often played in jazz in a descending direction rather than ascending (Baker, 1985, p.2).

Module 3 - Lesson 5

Student materials

The Bebop scale

General characteristics:

- The bebop scale has eight notes.
- The four chord-tones are always played on downbeats.
- The scale is usually played in a descending direction.

C⁷

Practice the scale in the following ways and in all 12 keys.

- Beginning on the flat 7th degree



- Beginning on the 5th degree



- Beginning on the 3rd degree



Module 3 - Lesson 6

Table 13

Module 3: Lesson 6 - Early Bop phrasing

GENERALITY	<p>Generality: Phrasing of soloists: melodic lines tended to start and end on the offbeats 2 & 4</p> <p>Procedure: Learn representative Early Bop phrases</p>
EXAMPLES	<p>Dimensions of divergence: 2</p> <ul style="list-style-type: none"> • phrases starting on off-beats • phrases ending on off-beats <p>MIDI: demonstration</p> <p>Print: Student information</p>
PRACTICE/TEST	<p>Recognize: correct examples of concept</p> <p>Produce: two-bar scalar phrases typical of early bop phrasing</p>
FEEDBACK	<p>Stimulus: Sing/play correct egs. of early bop phrasing</p> <p>Repetition: provide during lesson until chunk is mastered by looping chord progressions</p>
REVIEW	<ul style="list-style-type: none"> • practice in pairs or groups • practice over pre-recorded changes to hear musicality of phrasing • team jam session

New Orleans to Bop and Beyond:

Module 3 - Lesson 6

Early Bop Phrasing

Teaching guidelines

1. Re-introduce concept of bop phrasing as covered in Early bop: historical aspect.

- Distribute handouts to students demonstrating early bop phrasing.
- Re-establish that early bop phrasing tends to start and end on the off-beats 2 & 4.
- Have the students assign scat syllables (doo-bah) to the eighth notes in exercise #1 as in the previous lessons . Practice with looped pre-recorded hi-hat keeping time so the students can feel the tension that the phrasing creates.
- Have the students snap their fingers on beats 2 & 4 while they are scatting.
- Next, have the students sing the phrase in exercise 2. (This is simply the bebop scale descending for an octave with an ending, so there should be little difficulty singing this line). It might be a good idea to practice the 6-notes of the ending before starting the exercise.
- When the students are comfortable singing this exercise (and snapping their fingers), have them sing it over the looped pre-recorded ii-V rhythm section progression so they can hear how the notes sound against the chords.
- Repeat this procedure for exercises 3-5.

2. Instruct the students to transfer what they have internalized to their instruments; practice these exercises for ten minutes each day, or as much as they can, in all 12 keys. Suggest that if possible, they practice in pairs or groups so that the chords or roots to the ii-V progression may be played while exercises 2-5 are being practiced.

Another suggestion is that the student tape the chords or roots to the ii-V progression and then play along with this.

Module 3 - Lesson 6

Student materials

Early Bop phrasing

Bop phrasing tends to start and end on the off-beats 2 & 4

Exercise 1 - Use monotone (no pitch) scat syllables (doo and bah) on the following phrase. When you feel comfortable with the exercise, snap your fingers on 2 & 4.



Exercise 2 - Sing/play the notes of the following scales. Use scat syllables.

a) Starting from the root



b) From the 3rd



c) From the 5th



d) From the 7th



Module 3 - Lesson 7

Table 14

Module 3: Lesson 7 - Develop repertoire

CONTENT	<p>Concept: Ladybird is a 16-bar song form</p> <p>Procedure: Learn melody in chunks of four bars each</p>
PRESENTATION	<p>Stimulus: What is the form of Ladybird?</p> <p>Response: see content concept</p> <p>Audio: Early Bop cassette</p> <p>MIDI: demonstration</p> <p>Print: Student information</p>
PRACTICE/TEST	<p>Produce: head (melody) first by singing then by playing on instruments.</p> <p>Context/Scenario: able to sing and play over accompaniment</p> <p>Automatization required: yes</p>
FEEDBACK	<p>Stimulus: Sing/play the melody and chord changes</p> <p>Repetition: provide during lesson until chunk is mastered by looping four bar chunks on sequencer</p>
REVIEW	<ul style="list-style-type: none"> • team "jam session" • review and practice at home

New Orleans to Bop and Beyond:

Module 3 - Lesson 7

Repertoire

Teaching guidelines

1. Play representative composition (Ladybird)

- Distribute musical handouts of Ladybird with simplified melody.
- Demonstrate Ladybird on MIDI keyboard or play on piano with simplified melody at medium-slow to medium tempo.
- Have the students assign monotone scat syllables to the head (tune/melody) so as to isolate the rhythmical aspect of the melody. Use the same syllables as before (doo-bah), for triplets use doo-bah-dah (Garcia, 1990, p. 29).
- Once the students are able to scat the rhythm correctly, have them learn the musical aspect of the head. Play the melody at the piano or from the MIDI keyboard enough times for the class to be able to sing it back properly (Baker, 1989, p. 167). Divide the song into four 4-bar sections. Make sure the students are comfortable with each section before moving on to the next.
- Once the students are at ease singing the head, have them snap their fingers on beats two and four while singing.
- Next, have the students learn the changes to the tune by naming the chords first and then singing the roots of each chord. (Baker, 1987, p. 12). Have them snap their fingers when they are able.

* It should be noted that the usual turnaround of C-Eb-Ab-Db at the end of the tune has been replaced by a ii-V progression for the sake of simplicity.

- Have the students learn the parts on their instruments at home. Instruct them to continue to internalize the melody and chord changes by singing in addition to playing both the head and the chord roots on their instruments. Have them learn the tune in as many keys as possible.

Module 3 - Lesson 7

Student materials

Repertoire

LADY BIRD by Tadd Dameron

The musical score for 'Lady Bird' by Tadd Dameron is presented in four staves, each containing a melody line and corresponding chord labels above it. The music is in 4/4 time, indicated by the 'C' time signature on the first staff.

- Staff 1 (Measures 1-4):** Chords are Cma7, Cma7, Fmi7, and Bb7. A triplet of eighth notes is marked with a '3' over the last two measures.
- Staff 2 (Measures 5-8):** Chords are Cma7, Cma7, Bbmi7, and Eb7. A triplet of eighth notes is marked with a '3' over the last two measures.
- Staff 3 (Measures 9-12):** Chords are Abma7, Abma7, Ami7, and D7.
- Staff 4 (Measures 13-16):** Chords are Dmi7, G7, Cma7, and Dmi7 G7.

Measure numbers 1, 5, 9, and 13 are placed at the beginning of their respective staves.

Instructions:

1. Scat rhythm with monotone doo and bah syllables. Do not sing melody at first.
2. Snap your fingers on beats 2 & 4 while you scat.
3. Say the names of the chords out loud while keeping time. Sing the roots if possible.
4. Use this lead sheet for reference only. Learn the melody by ear and by memory.

Module 3 - Lessons 8 - 12

Table 15

Module 3: Lessons 8-12 - Improvisation

GENERALITY	<p>Generality: Improvise in early bop context</p> <p>Procedure: Learn 5 different improvisational techniques</p>
EXAMPLES	<p>Dimensions of divergence: • 4 ii-V patterns</p> <p>• alter/embellish known melody • call and response</p> <p>• transcription • sing scales to chord changes</p> <p>Audio: Early Bop cassette</p> <p>MIDI: demonstration (pre-recorded play-a-long track)</p> <p>Instructor: Call and response</p> <p>Print: Student information</p>
PRACTICE/TEST	<p>Produce: • sing/play patterns • sing/play altered/embellished melody • sing/play correct response in call and response exercise • sing/play transcription of K.C. Blues by C. Parker • sing/play scales to chord progression of Lady Bird</p>
FEEDBACK	<p>Stimulus: Improvise over changes of Lady Bird or 12-bar blues progression</p> <p>Repetition: provide during lesson until chunk is mastered by looping chord progressions</p>
REVIEW	<ul style="list-style-type: none"> • practice in pairs or groups • practice over pre-recorded changes t • team jam session • call and response exercise

New Orleans to Bop and Beyond:

Module 3 - Lesson 8

Improvisation - patterns

Teaching guidelines

1. Introduce concept of patterns.

- Distribute handouts with 4 ii-V patterns (Baker, 1987)
- Explain to the students that many bop musicians make use of memorized lines when they improvise. They use "things that have worked well in the past" (Sloboda , 1985, p. 149)
- Play MIDI or pre-recorded demonstration with patterns played over ii-V progression.
- Have the students learn to sing the lines first four notes at a time working up to the whole 2-bar phrase. Use aural imitation (Dobbins, 1986, p. 15) and assign basic scat syllables doo and bah as in previous lessons.

2. Conduct small group learning.

- Once the students are comfortable singing these lines, form groups of four or five students so they can drill and practice each other with the lines. Instruct the students to sing the lines in unison at first, then have one student sing the first half of the phrase and have the next student sing the second half. Have the students continue to alternate this way until the lines are fully internalized.

3. Instruct the students to practice these lines on their instruments for ten minutes each day, in all 12 keys. Have them learn the lines in 2 octaves, and suggest that they practice in pairs or groups, if possible. Have the students

silently sing one bar of the ii-V progression, and then sing the next out loud (Baker, 1987, p. 13), for internalization.

Module 3 - Lesson 8

Student materials

ii-V patterns

Learn these patterns by ear and memorize them.

1)

Gmi7

C7



2)



3)



4)



Some suggestions: Practice these patterns with a partner or in a group and do the following:

- sing/play the first bar of the phrase - have your partner sing the second bar.
- for private practice, sing/play the first bar - sing the second bar silently.
- practice these patterns in all 12 keys.

New Orleans to Bop and Beyond:

Module 3 - Lesson 9

Call and response

Teaching guidelines

1. Introduce a call-and-response exercise.

- Play looped iimi⁷ chord (pre-recorded).
- Sing/play the 4-note phrase (2 beats) from exercise 1 or play pre-recorded 4-note phrase 1 (lesson 8). Have the students sing back the 4-note phrase by aural imitation .
Note: Do not change exercises until the students are able to sing each phrase correctly.
- After the students are comfortable with the 4-note phrase, move on to exercise number 2, which has an 8-note phrase (4 beats). Repeat the procedure used on exercise 1.
- When the students are comfortable with the 8-note phrase, play the looped V⁷ progression and try exercise 3 & 4.
Repeat the procedure used for exercises 1 & 2.
- When exercises 3 & 4 are complete, play the looped ii-V progression and put the two 8-note phrases together as in exercise 5.
- Try and work up to the point where the students can hear and imitate the phrases on the first try. Try other phrases using the bebop scale.

2. Have the students practice the same exercises with their instruments. It should be easier for them to transfer the phrases to their instruments once they are internalized.

3. Instruct the students to try and practice these types of exercises in pairs or groups so as to develop their ear. Have them practice in all 12 keys.

Module 3 - Lesson 9

Teaching guidelines for class exercise

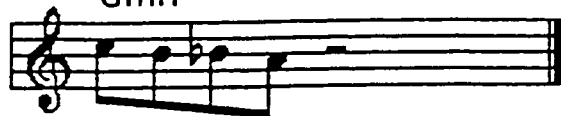
Call-and-response

Exercise 1 Gmi7

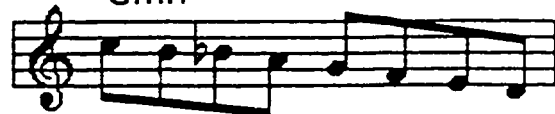
C7



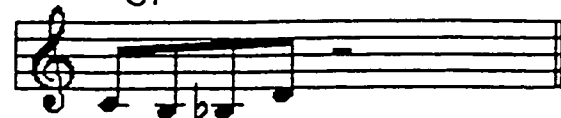
Exercise 2
Gmi7



Exercise 3
Gmi7



Exercise 4
C7



Exercise 5
C7



Other phrases for call-and-response

1) Gmi7 C7



2)



3)



New Orleans to Bop and Beyond:

Module 3 - Lesson 10

Transcription

Teaching guidelines

1. Introduce K.C. Blues by Charlie Parker to the students

- see Charlie Parker Omnibook (Aebersold, Slone, 1978, p. 20).
- Play recording of the head and choruses 1 and 2.
- Have the students learn to sing the head through aural imitation. Take each phrase four bars at a time.
- Once this is accomplished, move on to chorus #2 and repeat procedure used for learning the head.
- Once all 24 bars have been learned, have the students sing the head and chorus #2 (the first solo chorus) together. Loop it together a few times or until the students are completely comfortable singing the lines.

2. Instruct the students to transfer what they have internalized to their instruments and practice at home for at least 10 minutes each day. Suggest that they practice in different keys and listen to the recording for tone quality, vibrato, rhythmic feeling and choice of notes (Gridley, 1989, p. 41).

New Orleans to Bop and Beyond:

Module 3 - Lesson 11

Alter/embellish internalized tune

Teaching guidelines

1. Re-introduce representative composition (Ladybird).

- Have the students sing original melody with assigned basic scat syllables.
- Distribute handout with alterations and embellishments to the melody and rhythm.
- Try example 1 which keeps the original rhythm intact but alters and embellishes the melody (Frederickson, 1993, p. 36).
- Have the students sing the new melody at a slow tempo until they are comfortable with it and gradually pick up the tempo.
- Try example 2 which keeps the original melody but changes the rhythm.
- Once the students are comfortable with this, try example 3 which combines the new melody and rhythmic changes.

2. Instruct the students to try to make their own variations on these exercises at home for at least ten minutes a day.

Encourage the students to sing these exercises before transferring them to their instruments.

LADYBIRD by Tadd Dameron

Exercise 1 - Melody changed, rhythm unchanged

Exercise 1 - Melody changed, rhythm unchanged

Measures 1-4: Cma7, Cma7, Fmi7, Bb7

Measures 5-8: Cma7, Cma7, Bbmi7, Eb7

Measures 9-12: Abma7, Abma7, Ami7, D7

Measures 13-16: Dmi7, G7, Cma7, Dmi7 G7

Exercise 2 - Rhythm changed, melody unchanged

Exercise 2 - Rhythm changed, melody unchanged

Measures 17-20: Cma7, Cma7, Fmi7, Bb7

Measures 21-24: Cma7, Cma7, Bbmi7, Eb7

Measures 25-28: Abma7, Abma7, Ami7, D7

Measures 29-32: Dmi7, G7, Cma7, Dmi7 G7

Exercise 3 - Melody and rhythm changed

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The musical score consists of four staves, each containing a melody line and corresponding chords. The chords are written above the staff, and the measure numbers are written below the staff.

- Staff 1:** Measures 33-36. Chords: Cma7, Cma7, Fmi7, Bb7.
- Staff 2:** Measures 37-40. Chords: Cma7, Cma7, Bbmi7, Eb7.
- Staff 3:** Measures 41-44. Chords: Abma7, Abma7, Ami7, D7.
- Staff 4:** Measures 45-48. Chords: Dmi7, G7, Cma7, Dmi7, G7. The final measure is marked as (optional).

SUGGESTIONS:

- 1) Gradually alter/embellish more melody notes. Keep original rhythms.
- 2) Gradually change the rhythms. Keep original melody.
- 3) Keep the melody in your mind at all times.
- 4) At first, keep your solo simple and near the melody.

New Orleans to Bop and Beyond:

Module 3 - Lesson 12

Internalization of scales

Teaching guidelines

1. Introduce scales to be internalized.

- Distribute handout of Ladybird with scales suggested by the chord changes as in exercise 1.
- Play pre-recorded accompaniment of Lady Bird (chords on the down beat of every bar with only a ride cymbal keeping time). Have the students sing the scales in four bar phrases e.g. C major (Bar 1 & 2) Bb bebop (bar 3 & 4). Assign basic scat syllables as in previous lessons. Make sure the students are comfortable with each scale before moving on to the next phrase. It should be noted that if this exercise is too difficult, one option is to have the students start with singing a) roots b) chord-tones, c) sing stepwise up to the fifth until gradually they are able to sing the scales of the entire progression (Dalby, 1995, p. 31). Another idea is to have the students sing the guidetones (3 & 7) to the chord progression. This will enable the students to pre-hear where they are going (Mason, 1987, p. 76).

2. Suggest to the students that they practice these scales without accompaniment as much as possible. Have them do these exercises on their instruments only after they have internalized the scales suggested by the chord progression.

Exercise 1

LADYBIRD - Suggested scales

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Exercise 1: Suggested scales for Ladybird. The exercise consists of four staves of music, each with a key signature change. The scales are as follows:

- Staff 1: C major (Cma7), C major (Cma7), F minor (Fmi7), Bb major (Bb7).
- Staff 2: C major (Cma7), C major (Cma7), Bb minor (Bbmi7), Eb major (Eb7).
- Staff 3: Ab major (Abma7), Ab major (Abma7), A minor (Ami7), D major (D7).
- Staff 4: D minor (Dmi7), G major (G7), C major (Cma7), D minor (Dmi7), G major (G7).

Exercise 2 - Guidetones*

Exercise 2: Guidetones. The exercise consists of four staves of music, each with a key signature change. The scales are as follows:

- Staff 1: C major (Cma7), C major (Cma7), F minor (Fmi7), Bb major (Bb7).
- Staff 2: C major (Cma7), C major (Cma7), Bb minor (Bbmi7), Eb major (Eb7).
- Staff 3: Ab major (Abma7), Ab major (Abma7), A minor (Ami7), D major (D7).
- Staff 4: D minor (Dmi7), G major (G7), C major (Cma7), D minor (Dmi7), G major (G7).

Guidetones are the 3rd and 7th degrees of a chord and are the most important notes in defining or guiding the tonal quality of a chord in jazz. Notice how the 3rd degree of a ii chord becomes the 7th degree of a V chord.

SUGGESTIONS:

1. Sing/play one line at a time (top and then bottom or vice versa).
2. Construct lines (phrases) that start (on the 2nd beat) and end (on the 4th beat) with these notes.

New Orleans to Bop and Beyond:

Module 3

Rhythm section tutorial

Teachers materials

It is important for the members of the rhythm section to understand the basics of playing bop music. Although they will have already studied the musical characteristics in the historical part of this methodology, and hopefully been interested enough to do some listening and practicing on their own, some general suggestions may be made to help the rhythm section groove. Some general points that Dobbins (1986, p. 17) makes are as follows:

- The drums and bass keep the pulse.
- the bass and keyboard state the harmonic progression.
- the keyboard and drums also work with each other rhythmically to 'decorate' the basic pulse.
- the drums have two functions; keeping the pulse and rhythmically decorating the basic pulse.

Baker (1989, p. 180-181) also comments on the function of the rhythm section:

- The pianist should play sparsely, learn contemporary (rootless) chord voicings, play with good time.
- The bass player should play with rhythmic feel, avoid the use of repeated tones in line construction, learn to solo, and learn to read.
- The drummer should play the high hat on 2 & 4, practice keeping time with a metronome, never play four beats to the

bar on the bass drum, learn different ways to play the ride cymbal, practice with a metronome.

Mason (1987, p. 76) has these suggestions to make:

- The keyboard player should comp (play chords rhythmically) using different numbers of notes in the left and right hands; 2-note LH, 3-note LH, 2-note LH + 4ths in RH, 3-note LH + triads in RH.
- The bass player should learn how to play 2-beat swing, how to play using chord tones, using the root on 1 & 4, and using chromatic passing notes and scale lines.
- The drummer should keep time using different parts of the drum kit, learn how to play with brushes, one stick and one brush.
- If there is a guitarist, and there probably will be one (or more), try learning open and closed voicings, particular rhythms, alternating with the piano (laying out), different tone settings.

Encourage the members of the rhythm section to listen as much as they can to the music from this stylistic period in order to better understand the feel and groove that is required for the rhythm section to function smoothly.

New Orleans to Bop and Beyond:

Module 3

Oral Team Quiz

Teachers materials

1. Which early bop innovator played alto sax?
2. What was Charlie Parker's nickname?
3. Which early bop innovator played trumpet?
4. What tune did Bird co-compose with Dizzy Gillespie?
5. When does the early bop period begin and end?
6. What was the name of the club on 52nd St. in New York where the famous after-hour jam sessions that gave birth to early bop were held?
7. What scale is often used in early bop?
8. Spell the notes in the C bebop scale.
9. Which early bop pianist was considered innovative?
10. What innovations did Bud Powell introduce?
11. What tune did Bud Powell compose?
12. What are the three chord types that came to be used in early bop?
13. The major seventh chord is built on what intervals?
14. The minor seventh chord is built on what intervals?
15. The dominant 7th chord is built on what intervals?
16. Which early bop innovator played bass?
17. What was Oscar Pettiford's main contribution to bop?
18. What is a characteristic of bop tempos?
19. What 2-chord progression is one of the most important in jazz?

20. What is the ii-V progression in F?
21. What is the ii-V progression in C?
22. What is the ii-V progression in Bb?
23. Which early bop innovator played drums?
24. How did Kenny Clarke shift the emphasis of the beat?
25. What did Kenny Clarke use the bass drum, snare and toms for?
26. What tune did Dizzy Gillespie co-compose with Kenny Clarke?
27. What instruments make up the rhythm section?
28. What is an important aspect of early bop soloing?
29. What characterizes early bop phrasing?
30. What was one of Charlie Parker's innovations?
31. How is the bebop scale different from the major scale?
32. What is the mode name of the major scale?
33. The bebop scale is more often played in what direction?
34. What are the most important degrees of the bebop scale?
35. What are the chord changes for Lady Bird?
36. Bop music tends to be what kind of music? instrumental
37. The iimi⁷ chord is related or "relative" to what chord? Why?
38. Spell the chord-tones for Fma⁷.
39. Spell the chord-tones for Gmi⁷.
40. Spell the chord-tones for C⁷.
41. What guitarist did Kenny Clarke play with at the famous after-hours jam sessions?

New Orleans to Bop and Beyond:

Module 3 - Early Bop Style

Knowledge Test

Student materials

Please let the instructor know when Parts 1-7 are finished.

1. _____ was the alto sax player who helped revolutionize jazz improvisation.
2. What scale came to prominence in Early Bop? _____.
3. This scale is different from the major scale in that an _____ tone is added producing how many notes in the scale? _____.
4. The most important degrees (chord-tones) of the bebop scale are the ____, ____, ____, & ____.
5. Early Bop tempos are generally ____.
6. What is the mode name of the major scale? _____..
7. The trumpet player who helped shape Early Bop was _____.
8. Who was an innovative early bop drummer? _____.
9. In Early Bop music, the _____ provides the rhythmic foundation.
10. The role of the Early Bop jazz pianist was characterized by the left hand playing _____ and the right hand playing _____.
11. What two-chord progression is one of the most important in jazz? _
_____.
12. The instruments in a typical Early Bop rhythm section are the _____, _____, and the _____.
13. Who was an innovative Early Bop bass player? _____.

Part 2 • Choose the correct answer (10 pts.)

1. Early Bop style jazz occurred when?
 - a. 1925-35
 - b. 1935-45
 - c. 1945-55
 - d. 1955-65
2. Music from the Early Bop period is primarily:
 - a. vocal
 - b. orchestrated
 - c. unaccompanied
 - d. instrumental
3. Which of the following pianists was the most influential early bop pianist?
 - a. Bud Powell
 - b. John Lewis
 - c. Teddy Wilson
 - d. Duke Jordan
4. Which one of the following made the Early Bop soloist unique?
 - a. tone
 - b. register
 - c. phrasing
 - d. number of solos in a row
5. What role do the bass drum, snare, and tom toms play in Early Bop?
 - a. only used in solos
 - b. used primarily for drum fills
 - c. used for rhythmical accents
 - d. emphasize the underlying beat

6. Early Bop phrasing is characterized by the fact that the melodic lines:
 - a. tend to start and end on the off-beats 2 & 4
 - b. tend to start and end on the down beats 1 & 3.
 - c. are embellishments of the melody
 - d. are played really fast
7. In Early Bop music, what chords came to be used instead of simple three-note chords?
 - a. major 7th
 - b. minor 7th
 - c. dominant 7th
 - d. all of the above
8. The role of the drums changed in Early Bop in that:
 - a. the hi-hat was used to keep time
 - b. the bass drum was played on all the strong beats
 - c. the emphasis of the beat was shifted from the bass drum to the ride cymbal
 - d. none of the above
9. The bebop scale is more often played in which direction?
 - a. ascending.
 - b. descending
 - c. ascending and descending
 - d. none of the above
10. The iimi^7 chord is related or "relative" to what chord?
 - a. I
 - b. IV
 - c. v^7
 - d. none of the above

Part 3 • Match the musician with their instrument (5 pts.)

Charlie Parker	_____	drums
Dizzy Gillespie	_____	bass
Bud Powell	_____	trumpet
Kenny Clarke	_____	alto sax
Oscar Pettiford	_____	piano

Part 4 • Name (spell) the four chord-tones for the following chords. (12 pts.)

a. Gmi⁷ _____
b. C⁷ _____
c. Fma⁷ _____

Part 5 • Spell the notes in the G bebop scale. (7 pts.)

_____ / _____ / _____ / _____ / _____ / _____ / _____ .

Part 6 • Name the following ii-V progressions. (9 pts.)

a. ii-V in C _____, _____, _____.

b. ii-V in Bb _____, _____, _____.

c. ii-v in F _____, _____, _____.

Part 7 • Write out the chord changes for Lady Bird in the key of C
(17 pts.)

_____/_____/_____/_____/

_____/_____/_____/_____/

_____/_____/_____/_____/

_____/_____/_____/_____/

Part 8 • Identify each musical selection as being either early bop style jazz or not. All five selections will be played and then repeated. Answer either yes or no for each selection. (20 pts.)

1. yes ___ no ___

2. yes ___ no ___

3. yes ___ no ___

4. yes ___ no ___

5. yes ___ no ___

New Orleans to Bop and Beyond:

Module 3

Unit test answer key

Part 1 - 1. Charlie Parker 2. bebop scale 3. altered (added), eight 4. root, 3rd, 5th, flat 7th (1,3,5,7) 5. fast 6. Ionian 7. Dizzy Gillespie 8. Kenny Clarke 9. bass 10. rhythmic, melodic 11. ii - V 12. piano, bass, drums 13. Oscar Pettiford

Part 2 - 1. c 2. d 3. a 4. c 5. c 6. a 7. d 8. c 9. b 10. b

Part 3 - 4 drums 5 bass 2 trumpet 1 alto sax 3 piano

Part 4 - a. G, Bb, D, F b. C, E, G, Bb c. F, A, C, E,

Part 5 - G, A, B, C, D, E, F, F#.

Part 6 - a. Dmi⁷-G⁷-Cma⁷ b. Cmi⁷-F⁷-Bbma⁷ c. Gmi⁷-C⁷-Fma⁷

Part 7 - Cma⁷ / Cma⁷ / Fmi⁷ / Bb⁷ /
Cma⁷ / Cma⁷ / Bb mi⁷ / Eb⁷ /
Ab ma⁷ / Ab ma⁷ / Ami⁷ /
Ami⁷ / Dmi⁷ / G⁷ / C / Dmi⁷ G⁷ //

- Part 8 - 1. no - Lady Be Good - Count Basie -Lester Young
2. yes - Klaun Stance - Charlie Parker
3. no - What a Difference a Day Makes - S.Vaughan
4. yes - Groovin' High - D. Gillespie, C.Parker
5. yes - Hallelujah - Bud Powell

CHAPTER IV

Methodology of Investigation of Curriculum Project

Module 3 - Lessons 1 & 2

This study involves an attempt to determine the effectiveness of using a multi-media, cooperative learning approach in addition to traditional instruction for learning about Early Bop (EB) style jazz. Specifically, I wished to teach the students about the innovators from this stylistic period as well as the main characteristics of EB. In this chapter, the students who participated in the study will be described; and the materials and lesson and evaluation procedures will be presented. An achievement pre-test and post-test were given with an attitudinal questionnaire accompanying the post-test.

Methodology

Participants

Twenty grade nine music students (10 girls, 10 boys, mean age = 14 years) from an English speaking suburban Montreal high school agreed to participate in this project. The students were rated by their music teacher in terms of intellectual ability as being either average, or below or above average. A consent form was signed by their parents (Appendix C). All participants had prior musical knowledge (could play at least one instrument and could read musical notation). It was explained beforehand to the students that they would be helping in the development of a teaching method and that they were not being tested for grades. They were

also encouraged to ask questions during the class sessions or make suggestions which they felt might help improve the method.

Materials

A portable compact disc/audio cassette recorder as well as a video tape recorder were used to play representative musical excerpts. Audio and video tapes of these excerpts were selected, prepared and sequenced properly by the author. An Ensoniq EPS-16 Plus keyboard (synthesizer-sequencer) was used to demonstrate EB phrasing. The EPS-16 Plus is an instrument that can reproduce the sounds of instruments, record several different musical parts, and play them back simultaneously. Print handouts with historical facts and musical notation as well as two cooperative learning exercises that were developed by the author were used.

Evaluation Measures

A pre-test designed by the author assessing knowledge of EB was used. The same test was used as a post-test. These tests consisted of four sections with 27 possible correct answers. A questionnaire consisting of two attitude scales was also designed by the author to assess how students perceived and felt about the course content and presentation.

Procedures

There were two sessions of instruction, which occurred during two 50-minute regularly scheduled music classes. The sessions were two days apart, the first in the morning and the second in the afternoon. The design used was the one-Group Pretest-Posttest Design (Campbell & Stanley, 1966, p.7).

First session. A 5-minute pre-test to test knowledge of EB was given. The Charlie Parker - Dizzy Gillespie composition Salt Peanuts was then played to the students. I chose Salt Peanuts because it is considered by many to be the EB 'anthem'. The students were asked to note any musical characteristics while they were listening. Hints were given as to what to listen for: instrumentation, tempo, function of the bass and drums. The students were then asked if they could guess what the tune might be called and were invited to make any observations about the music.

A brief history of the origins of EB was then given. For example, EB was born as a reaction against the restrictions found in large dance bands and a growing assertion of jazz's artistic content. EB started in New York at late night jam sessions at a nightclub called Minton's in the early 40s but only became popular around 1945. It is divided into two periods, early bop and later bop (also known as bebop and hard bop).

Certain important characteristics were then introduced: the time span of EB (1945-55), the fact that it is generally

in the form of instrumental music, the tempos are usually fast, and the fact that soloists' phrasing distinguishes this style from previous forms of jazz music. The term phrasing was described as how a musical line is constructed (rhythm, melody, articulation) and how it relates to the music. I described it as being like a musical sentence; a musical line that has a beginning and an ending and is a part of a musical conversation.

The students were then asked if they had any trouble keeping track of the beat or pulse of the music. The concept that rhythm plays an important part in EB was then introduced but not elaborated on.

The students were asked if they could name any of the innovators of early bop style jazz. The five innovators and their corresponding instruments, Charlie Parker (alto sax), Dizzy Gillespie (trumpet), Bud Powell (piano), Oscar Pettiford (bass) and Kenny Clarke (drums) were then introduced and taught. A brief (2-3 line) biography was given for the first musician, and immediately followed by two to three musical excerpts featuring this performer soloing. To provide a contrast of styles, video and audio excerpts from same instrument innovators from the preceding period of jazz music, swing, were then played, e.g. Charlie Parker was contrasted with Lester Young, Coleman Hawkins and Ben Webster, Dizzy Gillespie with Roy Eldridge and Harry James, and so on, until all five innovators had been introduced. The students were asked to write down three things that they

noticed that were different in the playing styles between the early bop and the swing innovators. Again, hints were given as to what to look for: tone, phrasing, and melody. Another influential musician was also briefly introduced, the guitarist Charlie Christian, who was considered to be a founder of EB, although he died four years before this style gained prominence, and therefore does not figure as a major innovator in this style.

In order to help the students remember both associated lists of innovators and instruments two mnemonics were introduced. "Practice Gets Parts Played Consistently" was used for the innovators Parker, Gillespie, Powell, Pettiford, and Clarke while "All Students That Play Bop Dig" (good music) was used for the instruments alto sax, trumpet, piano, bass, and drums. It was explained to the students that "dig" is a bop term meaning "to understand or be hip". A film clip of Charlie Parker and Dizzy Gillespie playing Hot House was also played to show the students the only surviving audio-video shot of Charlie Parker playing his saxophone. A one-page handout with the information learned in class was then given to the students to take home with them.

Second session. Salt Peanuts was played at the beginning of the class. The students were asked if they remembered the name of the tune and if they remembered who the innovators of EB were. The characteristic of phrasing was re-introduced by playing the original version of the intro and the first seven bars of Merry-Go-Round by Charlie

Parker. It was pointed out that EB melodic lines tend to start and end on the off beats 2 & 4. A MIDI demonstration followed on an Ensoniq EPS 16-Plus sequencer. Merry-Go-Round had been programmed into the sequencer with a walking bass line accompanying the sax line. It was first played at a slow tempo, 120 beats per minute (b.p.m.), then 180, 240, and the original tempo, 300 b.p.m. The original version was then supposed to be repeated but due to the compact disc player malfunctioning, could not be played.

The characteristic that EB piano playing is distinguished by the left hand playing rhythmically and the right hand playing melodically was introduced. An audio excerpt of Bud Powell playing Hot House (The Quintet, Massey Hall, 1953) was played as an example. The characteristic that the drums shifted the emphasis of the beat away from the bass drum to the ride cymbal as well as the fact that the bass drum, snare and toms were used for rhythmical accents was then presented. The same excerpt of Bud Powell playing Hot House was used to demonstrate the role of the drums. This excerpt had Max Roach on drums and Charles Mingus on bass, not the innovators being studied, but this was not mentioned to the students. The characteristic that the bass provided the rhythmical foundation was introduced. Again, the Hot House excerpt was used as a demonstration.

Small group learning exercises followed in which the students were given one of five different numbered pieces of paper, with each paper representing one of five groups. Each

group represented a different innovator and contained information on that musician as well as other facts (Appendix E). The students were divided into five groups so that members in each group had the same colour of paper, i.e. white, green, yellow, orange and blue. They were instructed to review/drill and practice each other until the subject matter had been mastered. After five minutes, the students were instructed to form new groups in which at least one representative from each group from the previous exercise was a member. The students were then instructed to teach the material they had mastered to the others in their group. After these two exercises were complete, a post-test and attitude questionnaire were given. Students were tested during the last fifteen minutes of the second session. Ten minutes were assigned for the post-test and five minutes for the attitude questionnaire.

Analyses

Mean scores, standard deviations and percentages were obtained.

CHAPTER V

Findings and Discussion

This investigation attempted to assess how well students learn and their attitudes towards Early Bop (EB) style jazz based on 2 lessons of a 12 lesson module. A multi-media, cooperative learning approach was used in conjunction with traditional methods. Results showed that students scored significantly better on the post-test, which suggests that the instructional approach was successful. However, some weaknesses that will be discussed later were noticed by the instructor during the course of the lectures as well as in results from the attitudinal questionnaire. This resulted in minor revisions being incorporated into the modules included in this thesis to improve the effectiveness of the programme.

Knowledge of EB

A 27-item questionnaire was used as a pre-test and post-test to assess changes in EB knowledge as a result of the instructional sessions. The pre-test was completed by 23 students while only 20 completed both the pre-test and post-test. The responses were converted into mean scores and standard deviations and are presented in Table 16.

Table 16

Mean and standard deviation scores on knowledge test* of early bop style

N = 20

	Pre-test	Post-test	Boys N = 10		Girls N = 10	
			Pre	Post	Pre	Post
Mean	9.1	21.9	9.2	22.6	8.6	21.2
SD	3.43	2.29	3.36	1.77	3.40	2.62
% correct	34	81	34	84	32	79

* 27 items

The post-test results as shown in Table 16 indicated clearly that the instructional programme was effective; the mean for all students (N = 20) climbed from 9.1 to 21.9 while the SD dropped from 3.43 to 2.29. On a percentage basis, the average student's score climbed from 34 per cent on the pre-test to 81 per cent on the post-test. The boys scored slightly higher than the girls on both the pre-test and the post-test.

The data presented in Table 17 show pre-test and post-test percentages for each question.

Table 17

Pre and post-test percentages of correct and incorrect responses by item
on knowledge test of Early Bop

n = 20

Item # and <u>correct responses</u>	Pre-Test		Post-test		Shift change	
	cor	incor	cor	incor	cor	incor
1. EB tempos are generally <u>fast</u>	40	60	100	-	+ 60	
2. EB innovator - <u>Charlie Parker</u>	15	85	100	-	+ 85	
3. EB innovator - <u>Dizzy Gillespie</u>	40	60	100	-	+ 60	
4. EB innovator - <u>Kenny Clarke</u>	10	90	95	5	+ 85	
5. Rhythmic foundation of EB - <u>bass</u>	35	65	95	5	+ 60	
6a. Piano role (LH) - <u>rhythmic</u>	-	-	100	65	35	+ 65
6b. Piano role (RH) - <u>melodic</u>	5	95	70	30	+ 65	
7a. Rhythm section - <u>piano</u>	15	85	45	55	+ 30	
7b. Rhythm section - <u>bass</u>	15	85	70	30	+ 55	
7c. Rhythm section - drums	25	75	80	20	+ 65	
8. EB innovator - <u>Oscar Pettiford</u>	10	90	95	5	+ 85	
9. Feature of EB solos - <u>phrasing</u>	50	50	65	35	+ 15	
10. EB music is mainly <u>instrumental</u>	85	15	100	-	+ 15	
11. EB innovator - <u>Bud Powell</u>	30	70	90	10	+ 60	
12. Drum role - <u>rhythmical accents</u>	30	70	40	60	+ 10	
13. EB time frame - <u>1945-55</u>	15	85	85	15	+ 70	
14. Phrasing feature - <u>tend to</u> <u>start on the off-beats 2 & 4</u>	45	55	85	15	+ 40	
15. Charlie Parker - <u>alto sax</u>	20	80	85	15	+ 60	
19. Dizzy Gillespie - <u>trumpet</u>	20	80	90	10	+ 70	
20. Bud Powell - <u>piano</u>	50	50	90	10	+ 40	
21. Kenny Clarke - <u>drums</u>	20	80	100	-	+ 80	
22. Oscar Pettiford - <u>bass</u>	60	40	85	15	+ 25	
23. Aural recognition - EB - <u>no</u>	55	45	25	75		- 30
24. Aural recognition - EB - <u>yes</u>	20	80	85	15	+ 60	
25. Aural recognition - EB - <u>no</u>	45	55	90	10	+ 45	
26. Aural recognition - EB - <u>yes</u>	70	30	75	25	+ 5	
27. Aural recognition - EB - <u>yes</u>	85	15	85	15	-	

It can be seen in Table 17 that the greatest increases (80 - 85 per cent) occurred on items 2 (EB innovator - Charlie Parker), 4 (EB innovator - Kenny Clarke), 11 (EB innovator - Oscar Pettiford) and 21 (EB innovator - Kenny Clarke). It can be seen that the initial pre-test scores were low and therefore had a higher ceiling potential. Items 2 and 21 had very low pre-test score percentages (15 and 20 per cent respectively) but the students scored 100 per cent on each of these questions on the post-test. Of the 27 items, there were no perfect scores on any pre-test items whereas five items, 1 (EB tempos are generally fast), 2 (EB innovator - Charlie Parker), 3 (EB innovator - Dizzy Gillespie), 13 (EB music is primarily instrumental), 21 (EB innovator - Kenny Clarke) had perfect scores on the post-test. Similarly, there were no scores on the pre-test in the 90's or above, while there were seven such scores on the post-test. Again, the percentages of students scoring in the 80's increased from two on the pre-test to seven on the post-test. It is interesting that score percentages on items 6 and 6a (role of EB piano) increased by 65 per cent, from the pre-test score of 0 or 5 per cent.

Items 23 through 27 dealt with aural recognition of EB. Of the five items, items 24 (EB - yes) and 25 (EB - no) had the greatest percentage increases. Item 26 (EB - yes) showed only a small increase of five per cent as 70 per cent of students answered correctly on the pre-test while item 27 (EB

- yes) remained the same as 85 per cent of the students answering correctly.

Item 8 (a,b,c) dealt with identification of the instruments in the typical EB rhythm section, while item 15 asked for the role of the bass drum, snare and tom toms in EB, and item 23 was an aural recognition exercise aimed at student identification of EB from other styles. Students did not score well on items 8a and 15 although a percentage increase did occur. They did not score well on item 23 on either the pre or post-test. However, students did score well on items 8b and 8c and increased their pre-test knowledge of two of the three instruments in the typical EB rhythm section by 55 - 65 per cent on the post-test.

Each student's intellectual ability was rated by his/her teacher as being low, average, or high. According to these estimates, 50 per cent of the group was of high intelligence. The mean scores and standard deviations for the knowledge of Early Bop for these three ability groups are presented in Table 18.

Table 18

Means and standard deviations of Early Bop knowledge test by three student intellectual ability levels

N = 20

Group	Mean		SD		% of class	N
	Pre	Post	Pre	Post		
1. Low	9.75	21	.95	1.41	20	4
2. Average	8.33	20.5	5.0	1.78	30	6
3. High	8.9	23.1	3.57	2.28	50	10

As can be seen in Table 18, all ability groups increased their mean scores from pre-test to post-test. On the pre-test, the mean scores of group 1 (9.75) were better than group 2 (8.33) and group 3 (8.9). on the pre-test. Group 1 also performed better than group 2 on the post-test. However, it can be noted that the standard deviation for group 1 was the only one to increase on the post-test. The standard deviation of 5 for group 2 on the pre-test was a result of one student scoring 18 (66 percent) thereby raising the standard deviation. Similarly, one student in group 3 scored 17 (63 per cent) on the pre-test, perhaps causing the standard deviation for this ability group to be higher than it might have been.

Attitude questionnaire

The Attitude questionnaire consisted of 26 items divided into two sections. A 5-point Likert scale was used for questions 1 - 14 (1 - highly disliked to 5 - highly enjoyed) and a 7-point semantic differential scale was used for questions 15 - 26 (1 - extremely boring to 7 - extremely interesting).

Question 10 (Did you enjoy the team quiz?) was disregarded even though most of the students answered it. The team quiz did not take place because of time limitations. It should be noted that student 3, while completing the pre-test and post-test, did not complete the attitude questionnaire and is therefore not included in the data but rather is noted as missing.

Table 19 presents student attitudes for items 1 through 14 on different aspects of the course content and presentation of EB.

Table 19

Percentages by response category to EB attitude questionnaires A & B combined, items 1 - 14*

N = 19		response %			
Question #	Highly disliked**	Disliked	No opinion	Enjoyed	Highly enjoyed
1 learning early bop	- -	10	15	60	10
2 irrelevant/relevant	- -	20	25	45	5
3 bop boring/interest	- -	10	30	40	15
4 bop unclear/clear	- -	10	5	60	20
5 audio presentation	- -	5	20	50	20
6 video presentn	- -	5	25	45	20
7 instructor presntn	- - - -	- -	40	35	20
8 seqencer presntn	- - - -	- -	20	55	20
9 group exercise	- - - -	- -	15	65	15
10 - Not valid	- - - - -	- - - - -	- - - - -	- - - - -	- - - - -
11 material diff/easy	- -	10	30	45	10
12 instrument helpful	5	5	30	35	20
13 dislike/like jazz	- -	5	25	35	30
14 interested in learning more jazz	10	5	40	25	15

* One subject's results missing - 95% complete

** Substitute relevant descriptors for "disliked" in rows 2 through 4, 11 through 12, 14.

As is presented in Table 19 only 10 per cent of the students found EB unclear, boring or disliked it whereas 70 - 80 per cent enjoyed or highly enjoyed, or found it clear or very clear. The data for question 9 indicated that 80 per cent of the students either enjoyed or highly enjoyed the small group exercises. Furthermore, Table 20 indicates that 45 per cent of the students felt the subject matter was fairly easy to learn.

Table 20 presents the percentages by response category by gender to the EB attitude questionnaire.

Table 20

Percentages by gender and response category to EB attitude questionnaires

A & B combined*

N = 19 (boys N = 9 girls N = 10)			response %							
	Highly disliked**		Disliked		No opinion		Enjoyed		Highly Enjoyed	
Question #	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
1 Learning jazz	-	-	-	5	5	15	30	30	20	-
2 Jazz relevant**	-	-	10	10	10	15	20	25	10	-
3 Course content	-	-	5	5	10	20	15	25	10	-
13 Enjoy jazz	-	-	5	-	-	25	15	20	25	5
14 interested in learning more jazz**	10	-	-	5	5	35	15	10	15	-

* One subject's answers missing - 95% complete

** Substitute relevant descriptors for "disliked" in columns 2 through 6

The data presented in Table 20 indicated that while more girls than boys ENJOYED EB, the number of boys who HIGHLY ENJOYED it far surpassed the girls. By contrast, the number

of girls who had no opinion about learning EB was more than double that of the boys.

Items 15 - 26 were designed to measure three instructional objectives i.e. to find out whether or not the instructional approach was 1) interesting 2) effective 3) informative. Each of these objectives was sampled twice using equivalent language descriptors both for a) the instructional presentation of jazz innovators and b) main musical characteristics of EB.

Unfortunately, the data for these questions were problematic. A large percentage of the students (30 - 45 per cent) did not respond correctly as many marked either more than one response per line or none at all. Some of the students who did respond correctly only answered one or two of the total questions.. Three students answered "no opinion" to all questions, while another student's responses had to be disregarded because all answers were in the same column, possibly indicating automaticity of response. The alternating of 'extremely interesting' to 'extremely boring' from column to column had been used in an attempt to avoid this occurrence. There were therefore only 6 out of 19 questionnaires with worthwhile data for items 15 - 26.

Because of these problems, these data are suspect. However, even with a small N of 6, Table 21 presents student attitudes towards presentation of EB innovators and main musical characteristics of EB.

Table 21

Percntages by response category to EB attitude questionnaire items 15 - 26 (presentation of innovators and main characteristics of EB)*

N = 6		response %						
	Extremely (1)	Very (2)	Fairly (3)	No opinion (4)	Fairly (5)	Very (6)	Extremely (7)	
boring					42	33	25	interesting
confusing	8		25	25	33	-	8	clear
uninformative*	-	8	17	33	17	17		informative
dull*	-		17	33	17	25		lively
ineffective	8			17	33	25	17	effective
useless		8		25	42	8	17	useful

* one response missing

It can be seen from Table 21 that 100 per cent of those who responded found the presentation fairly to extremely interesting, while 75 per cent found the instructional approach effective. Sixty-seven per cent of the students considered that the subject matter was useful. One student did not respond to descriptors uninformative and dull.

Discussion

This investigation focused on an attempt to examine the effectiveness of teaching students about Early Bop (EB) as well as sampling their attitudes towards EB and the lesson presentation. While it appears that the instructional approach was successful in ensuring that most students acquired a satisfactory level of knowledge (81 per cent) of EB, nevertheless certain observations should be made regarding these data.

The standard deviation of 5.0 on the knowledge pre-test for students of average ability ($N = 6$) resulted from one student obtaining a score of 18 out of 27. Without this student's score, the standard deviation was 1.8 and the mean was 6.4. It is interesting to note that this same student only scored 20 out of 27 on the knowledge post-test. In the Attitude questionnaire, she stated that she disliked learning about early bop style jazz, yet found the material fairly easy. She had 'no opinion' on most of the other questions, except that it would be 'very helpful' to play an instrument during class. Since she stated that she had been playing piano for seven years, it seems apparent that the student may be more involved with the Performance side of music and therefore may have viewed music history with little interest. It would seem unlikely for a student to achieve such a high score by chance. Therefore, it would appear that perhaps this particular student may have had some prior knowledge of jazz music.

The weak responses for questions 8a (instruments in the typical EB rhythm section), 15 (role of the bass drum, snare and tom toms in EB) and 23 (aural recognition of EB) on the knowledge test suggests to this author that more time and attention should be paid to the teaching of the following: the instruments in the typical EB rhythm section (8), the role of the bass drum, snare, and tom toms in EB (15), and the contrast between swing and bop in the aural recognition section (23), specifically the fast swing tune "Shoeshine Swing" by Count Basie and Lester Young. This tune was repeatedly mistaken by the students for an early bop composition. Perhaps it might be advisable to change the selection and find another representative swing tune that is not as likely to confuse the students. It could also be made clear to students that fast tempos were to be found in earlier Jazz styles such as Swing - just not so frequently. With revisions made to improve the teaching of the above-mentioned questions, the overall percentage increase of correct scores from pre-test to post-test might be made higher.

During the audio and video presentation of the first session, the students' interest level seemed to drop somewhat after about twenty minutes. This may have been a result of the presentation being too long and not varied enough. Other factors such as lunch and fatigue should not be discounted either as a possible reason for lack of concentration (the first session ended just before lunch). The keyboard

sequencer demonstration in the second session was very favourably received (75 per cent enjoyed or highly enjoyed it), probably due in part to its interactive nature. (The students follow the musical notes on a handout as it is being played on the sequencer). Inserting a MIDI demonstration during this presentation accompanied by a print handout for the students might be a way to help keep up interest levels.

It is interesting to note that on question 11 of the Attitude test, 45 per cent of the students indicated that they felt the subject matter was fairly easy to learn. Taking into consideration that 50 per cent of the sample was supposedly of high intelligence (these data were taken on the strength of the students' music teacher's opinion), this may very well be true. Only 10 per cent of the students considered the material to be very easy. The subject matter included in the two sessions should be sufficient for the introductory level, especially given time constraints. In order to be able to ensure initial success when introducing new content and approaches, it does not seem prudent to increase the level of difficulty of the subject matter even slightly by introducing more difficult concepts and facts, e.g. the concept of the tritone substitute when soloing.

The difficulty experienced with items 15 - 26 unfortunately reduced what can be said in terms of student attitudes. Nevertheless, based on a small N of 6 students who responded correctly, certain observations may be made.

It seems that the students found the instructional approach interesting, effective and useful.

One of the reasons for the students' failure to complete this section of the questionnaire was perhaps the time factor involved. These questions were the last to be answered and some students had only started this section of the attitude instrument when the bell rang for the end of class. This suggests that when repeating a study of this type, more time must be allotted to obtaining complete data especially when these deal with evaluation components data.

Another possible solution to ensure that this section of the attitude instrument gets properly completed might be to give more examples of how the semantic differential scale actually works, or to give sample trial questions that are not scored.

There were some problems organizing the students into groups for the cooperative learning exercises. It seems that too much initiative was left in the hands of the students to form their own groups, resulting in lost time. There was a tendency for the students to form groups with their friends instead of conforming to the colour coding. Once these problems were resolved, the exercises proceeded fairly smoothly. Nevertheless, the findings indicated that 80 per cent of the students enjoyed or highly enjoyed the cooperative learning group experiences.

With regards to gender, it is worth noting that the standard deviation on the girls' knowledge post-test of EB

(2.62) is somewhat higher than that of the the boys' (1.77). Perhaps more interesting were the data that showed the number of boys who HIGHLY ENJOYED the instructional method and content far surpassed that of the girls. The girls tended to be more conservative stating that they ENJOYED the experience. Nevertheless, the number of girls who NO OPINION was more than double that of the boys. This perhaps is reflective of the fact that the boys scored 5 per cent higher than the girls on the knowledge post-test of EB. Could it be that the lower level of interest on the part of the girls was a result of all the musicians studied in this session being male?

It seems to the author that certain things can be learned from this study. Group learning played an important part in the instructional approach as did the audio-visual and the MIDI demonstrations. Future curriculum interventions would do well to consider the incorporation of these instructional strategies in the teaching of jazz. The time element for the whole testing procedure was too short. Ideally, more extensive field testing in various different classrooms with different student populations would yield more significant insights and a better understanding of teaching jazz at the secondary level. Nevertheless, for this researcher it was reinforcing to find that the students learned the content so well (increased their knowledge from 34 to 81 per cent) in such a short period of instructional

time. Furthermore, most of them appeared to have had a good time and ENJOYED the exposure to EB.

CHAPTER VI

Conclusions

New Orleans to Bop and Beyond: A Comprehensive Jazz Instructional Programme for Secondary Level Students was presented as a proposal for the development of an introductory jazz-related curriculum for secondary students. The proposed programme for teaching jazz history and basic jazz vocabulary and techniques to adolescents has been outlined in a clear, detailed and precise manner. The rationale for the teaching methods is based on current pedagogical practices and thinking.

It was considered important to provide students with the opportunity to learn how to play different styles of jazz. By studying the music from the five periods covered i.e. from New Orleans to Modal jazz, the learner is offered a chronological glimpse at the evolution of jazz. Carter (1995) in his article on The Stanford Jazz Workshop, reports that students have an easier time understanding the complexities of Bop if they have already studied the language of earlier styles of jazz (p. 25). Richards & Williams (1987), quote Dick Lowenthal as saying that "I am a firm believer in having students play their way through the music's heritage. Jazz students should have the same kind of knowledge of a musical tradition of richness that classical player's do." (p. 28).

The history of jazz has many aspects that have contributed to its texture. Obviously, in an introductory

course such as this, some artists and aspects must be omitted in the interest of time constraints, as well as learner capabilities. As well, some concepts and facts e.g. scale substitution over certain chords, an innovation of Early Bop, were not included in the programme for similar reasons.

It should also be mentioned that while the classroom exercises by themselves provide a reasonable amount of musical internalization and a suitable introduction to jazz vocabulary and concepts, the student will undoubtedly derive greater benefit from the method if s/he commits to private practice at home. Like the study of any music, this kind of dedication is necessary if one is to progress and grow musically.

The instructional approach of the proposed programme included the traditional direct instructional role of the teacher combined with cooperative group learning exercises. These were complemented by a multimedia presentation. This approach appeared to have a positive impact on the students' achievement seemingly as well as on the students' interest in the materials presented. Data from the investigative study attitude questionnaire indicated that a substantive majority of students (65 per cent) either enjoyed or highly enjoyed the presentation of the subject matter, while only 12 per cent disliked or highly disliked it. The students particularly enjoyed the cooperative learning exercises and the MIDI demonstration. Results on the knowledge test showed learners pre-test and post-test mean average scores increased

from 34 to 81 per cent, suggesting that the instruction was effective.

The investigation could be regarded as somewhat formative in nature in the sense that the students provided constructive input which could be incorporated into subsequent revisions of EB instructional units. The data obtained through the knowledge post-tests and attitude questionnaires should prove useful in improving instructional content and instructional methodologies in future efforts to teach EB.

New Orleans to Bop and Beyond was not extensively tested. There is the possibility that some of the material may take longer to learn than the actual time allotted in this project. There is also the possibility that some of the content may have been too difficult for some of the learners. Yet, it must be acknowledged that the learner may have difficulty with some of the content from the performance aspect because of lack of practice; this can occur no matter what the age of the learner.

The design of the instructional method tried to take into account and make provisions for the fact that many secondary music teachers may not be too familiar with jazz. However, it is likely that the teacher with a secure knowledge of jazz will probably be able to deliver the material in this programme more convincingly than one who comes from a primarily classical background.

It must be acknowledged that additional research would enrich and improve the programme presented in this thesis. In particular, future research might investigate varied lengths of modules, more intensive and extended time periods for practice. Better evaluation of attitudinal perceptions would also be helpful. Other questions might be investigated e.g. should more small group learning exercises be included in the programme, should more emphasis be placed on instrument playing as opposed to vocal internalization.

It is hoped that the programme investigated in this research will offer a unique contribution to the field of jazz pedagogy. Traditional direct instruction and practice combined with the more recent cooperative group learning approach were used to teach jazz. It is believed and anticipated that that the proposed programme presented in this study will provide a more comprehensive overview and a more solid foundation for the young music student's appreciation and musical knowledge of jazz, providing him/her with a jazz experience that is not generally offered at the secondary level in schools today.

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Appendix A
Module 1 - New Orleans style
Lessons 1 & 2

New Orleans to Bop and Beyond:

Module 1 - Lessons 1 & 2

Table A1

Module 1: Overview of lessons 1 & 2

CONTENT	<p>1) Identify innovators and their instruments: • Jelly Roll Morton • piano</p> <p>• King Oliver • cornet, bandleader</p> <p>• Louis Armstrong • cornet • trumpet</p> <p>• Sidney Bechet • clarinet-soprano sax</p> <p>• Johnny Dodds • clarinet • Kid Ory • trombone • Warren "Baby" Dodds • drums</p> <p>2) Name main characteristics: • 1920 - 35 • mixing of style (rags, marches, blues) • collective improvisation • riffs (countermelodies) • stop time • breaks</p> <p>• swing (unequal division of eighth notes)</p> <p>• blue notes</p>
TYPE OF LEARNING	<p>Memorization (tasks 1 & 2)</p> <p>Application of skills (2)</p> <p>Understanding relationships (1 & 2)</p>
BEHAVIOURAL INDICATOR	<p>List recall/recognition (1)</p> <p>List of associations recall/recognition (2)</p> <p>Identify/classify concepts (2)</p> <p>Comparison/contrast (1 & 2)</p>

Table A2

Module 1: Lesson 1 - Innovators & their instrumentsMedia: Instructor, Audio, Video

CONTENT	<p>Chunk items: 1. Jelly Roll Morton • piano/bandleader/ composer 2. Joe "King" Oliver • cornet/bandleader 3. Louis Armstrong • cornet/trumpet 4. Sidney Bechet • clarinet/soprano sax 5. Johnny Dodds • clarinet 6. Kid Ory • trombone 7. Warren "Baby" Dodds • drums</p>
PRESENTATION	<p>Stimulus: There are seven musicians who are considered to be innovators in New Orleans style</p> <p>Response: see chunk items 1-7</p> <p>Visual: video of Louis Armstrong</p> <p>Mnemonic - For innovators: Mr. (Morton) Oliver and Armstrong's Blues (Bechet) Did (Dodds) Outdo (Ory) Dance music (Dodds) For instruments: Playing (piano) Concerts (cornet) Can (cornet) Cause (clarinet) Students (soprano sax) to Concentrate (clarinet) & Teaches (trombone) Discipline (drums)</p>
PRACTICE	<p>Stimulus: List the innovators and their instruments</p> <p>Response: see chunk items 1-7</p> <p>Repetition: provide during lesson after chunk is mastered</p>
REVIEW	<ul style="list-style-type: none"> • small group learning • oral team quiz

Table A3

Module 1: Lesson 1 & 2 - Main characteristicsMedia: Instructor, Print, Audio & MIDI

CONTENT	<p>Chunk items:(LESSON 1)</p> <ol style="list-style-type: none"> 1. mixing of styles (rags, marches, blues) 2. stop time 3. breaks 4. unequal division of eighth notes (swing) <p>(LESSON 2)</p> <ol style="list-style-type: none"> 5. blue notes 6. riffs (countermelodies) 7. collective improvisation
PRESENTATION	<p>Stimulus: New Orleans style music has eight main characteristics</p> <p>Response:• see chunk items 1- 8</p> <p>Visual: none</p> <p>Audio: New Orleans style cassette</p> <p>MIDI: demonstrate swing eighth notes</p>
PRACTICE	<p>Stimulus: What are the main musical characteristics of New Orleans style music?</p> <p>Response:• see chunk items 1- 8</p> <p>Repetition:• provide feedback during lesson after chunk is mastered</p>
REVIEW	<ul style="list-style-type: none"> • small group learning • oral team quiz (lesson 2)

New Orleans to Bop and Beyond:

Module 1 - Lesson 1

Innovators and Main Characteristics

Teaching guidelines

1. Play excerpt from Dippermouth Blues.

- Ask the students to write down anything that they notice about the music. Give hints, for instance, a) instruments used b) tempo c) what the drums and bass are doing d) if the music is instrumental or vocal

(Ask a question) Does anybody have any idea what this tune is called? What did you notice about the music?

- This is a tune called Dippermouth Blues. It is typical of New Orleans style jazz music. This music is sometimes referred to as Dixieland. Briefly describe; New Orleans style Jazz is generally believed to have started in New Orleans. It was the result of the blending of styles played by two classes of people, the black Creoles and the blacks. Creoles were descendants of the original French settlers and were usually classically trained while the blacks (African-Americans) tended to play folk music and could not read music. This blending of styles took many years to develop, starting around 1865 and maturing in the 1920s.

2. (Ask a question) Does anybody know what the main instruments in New Orleans style jazz are?

- Establish main instruments. There are five main instruments used in New Orleans style jazz
- cornet • clarinet • trombone • piano • drums.

3. Introduce main characteristics:

- The New Orleans period lasts from about 1920-35.
- It is a mixing of styles: rags, marches, blues
- Play New Orleans style audio cassette, track 1 (excerpts from Maple Leaf Rag, High School Cadets and St. Louis Blues.
- An important part of the music is that often the musicians will play as if they were soloing at the same time. This is called collective improvisation. We'll talk more about this later.
- Musical lines usually played by the clarinet and trombone to compliment the lead melody line are called countermelodies.

(Ask a question) Does everybody know what I mean by a musical line? A musical line is a series of notes that has a beginning and an end and can be played in one breath, for example, by the cornetist. We'll talk more about this later.

(Ask a question) Did anyone notice how at one point the band played chords on each beat while one instrument soloed over the chords? This is called stop time.

- Another important innovation of New Orleans style music is the characteristic of the band stopping for one bar while one instrument continues soloing. These are called breaks.
- A very important characteristic which separated New Orleans style music from ragtime and marches was the way that the musicians played their eighth notes. They would

hold the first eighth note slightly longer than the second one creating a feeling of swing. We'll discuss this later.

- The musicians started playing notes on the 3rd and 7th degree of the scale which were not quite minor or major but somewhere in between. These are called blue notes.

4. List innovators and their instruments.

(Ask a question) Does anybody know who the innovators of New Orleans style music were?

- Introduce innovators. There are seven musicians who are considered to be innovators in New Orleans style music: i) Jelly Roll Morton - piano, ii) Joe "King" Oliver - cornet, bandleader, iii) Louis Armstrong - cornet/trumpet, iv) Sydney Bechet - clarinet/soprano sax, v) Johnny Dodds - clarinet, vi) Kid Ory - trombone, vii) Warren "Baby" Dodds - drums.

Describe briefly each innovator and follow these steps:

i) Jelly Roll Morton was a Creole who led a very colourful life and gave himself credit for inventing jazz. He was one of the first composers of jazz music.

- Play New Orleans style audio cassette, track 2 (excerpts of Sidewalk Blues, 1926, Maple Leaf Rag 1938).

- Play New Orleans style audio cassette, track 3 (Scott Joplin Maple Leaf Rag).

- As the students are listening to the excerpts tell them to write down anything that they notice is different between the two versions. e.g. tone, liveliness, overall feel.

ii) Joe "King" Oliver was the leader of King Oliver's Creole Jazz Band, the band that played Dippermouth Blues, which we heard earlier. He was from New Orleans and his cornet playing was highly thought of by other musicians. A cornet is similar to the trumpet only it has a more mellow tone

- Play New Orleans style audio cassette, track 4 (solo on Dippermouth Blues)

iii) Louis Armstrong is sometimes referred to as the Father of Jazz. He became jazz music's most influential musician in the twenties, for his cornet and trumpet playing as well as his singing. From 1925 to 1928, Louis Armstrong made a series of recordings with bands called the Hot Fives and Hot Sevens that changed the way jazz was played.

- Play New Orleans style audio cassette, track 5 (intro for West End Blues and one chorus from Hotter than That)
- Play New Orleans style video (excerpt of Louis Armstrong singing Dinah - 1933).

iv) Sidney Bechet was considered to be the most virtuoso jazz player until Louis Armstrong became well known. He was trained in the New Orleans Creole tradition although he was never a good sightreader. He learned to play the soprano sax in 1919 and soon outclassed any other player on this instrument.

- Play New Orleans style audio cassette, track 6 (breaks from Wildcat Blues for clarinet and 2nd chorus of Summertime 1939 for soprano sax)

v) Johnny Dodds is considered to be one of the founding fathers of New Orleans style jazz. Unlike Bechet, he was self-taught and came from the Black folk tradition (collier, p. 92) and played with a rougher tone. He played with King Oliver and Louis Armstrong's Hot Fives and Hot Sevens.

- Play New Orleans style audio cassette, track 7 (Dippermouth Blues, riffs and solo)

vi) Kid Ory was a well known New Orleans trombonist and played with Jelly Roll Morton and his Red Hot Peppers as well as Louis Armstrong's Hot Fives. He often played swooping tailgate lines.

- Play New Orleans style audio cassette, track 8 (Black Bottom Stomp B1 Muskrat Ramble tailgate)

vii) Warren "Baby" Dodds was the drummer for King Oliver's Creole Jazz Band. He began to accent his snare more on the off beats 2 & 4. (It should be noted that since it is very difficult to distinguish the drums on these early recordings, no original musical example need be played here. However, there are revivalist band recordings that may be played in order to demonstrate the drum part.) Early jazz was often recorded without drums because of the lack of sophistication of recording equipment of the day (the drums would make the recording 'needle' jump or skip). Woodblocks were often used as a substitute for drums.

5. Introduce mnemonics to help students remember both associated lists. For innovators:

a) Mr. (Morton) Oliver (and) Armstrong's Blues (Bechet)
Did (Dodds) Outdo (Ory) Dance (Dodds) (music).

For instruments:

b) Playing (Piano) Concerts (cornet) Can (clarinet) Teach
(trombone) Discipline (drums).

6. Drill and practice and make sure that students remember
the mnemonic

New Orleans to Bop and Beyond:

Module 1 - Lesson 1

Student materials

New Orleans style - Innovators

Main instruments:

1. cornet
2. clarinet
3. trombone
4. piano
5. drums

Innovators and their instruments:

1. Jelly Roll Morton	Mr.	• piano	Playing
2. Joe "King" Oliver	Oliver &	• cornet	Concerts
3. Louis Armstrong	Armstrong's	• cornet/trumpet	Can
4. Sidney Bechet	Blues	• clarinet/ soprano sax	Cause Students(To)
5. Johnny Dodds	Did	• clarinet	Concentrate &
6. Kid Ory	Outdo	• trombone	Teaches
7. Warren "Baby" Dodds	Dance (music)	• drums	Discipline

Module 1 - Lesson 2

Student materials

New Orleans style - Main characteristics

Main characteristics:

1. **1920 - 35**
2. **Mixing of styles** • rags, marches, blues.
3. **Collective improvisation** • cornet, clarinet and trombone playing together.
4. **Counter melodies** • clarinet and trombone played in between melody.
5. **Stop time** • band played one chord on each beat while one instrument soloed.
6. **Breaks** • band stops for one or two bars while one instrument solos.
7. **Swing** • way that the musician played the first eighth note slightly longer than the second.
8. **Blue notes** • notes on the 3rd and 7th degrees of the scale that are somewhere in between major and minor.

Table A4

Module 1: Lesson 2 - Characteristics of main instrumentsMedia: Instructor, Audio, MIDI

CONTENT	<p>Chunk items:</p> <ol style="list-style-type: none"> 1. cornet played melody and embellished melody for solos (improvisation) 2. clarinet played countermelodies (riffs) in between melody or harmonized melody 3. trombone provided harmonic support/solos/tailgate playing (slur upwards) 4. piano played rhythmically in ragtime tradition 5. drums played close to the ground beats 1 & 3 and accented offbeats 2 & 4
PRESENTATION	<p>Stimulus: In New Orleans Style music, each instrument was played in a characteristic way</p> <p>Response: see chunk items 1- 5</p> <p>Visual: none</p> <p>Audio: New Orleans cassette</p> <p>MIDI: Demonstration</p>
PRACTICE	<p>Stimulus: What are the main musical characteristics of each instrument in New Orleans style music?</p> <p>Response: see chunk items 1- 5</p> <p>Repetition: provide feedback during lesson after chunk is mastered</p>
REVIEW	<ul style="list-style-type: none"> • small group learning exercises • team quiz

New Orleans to Bop and Beyond:

Module 1 - Lesson 2

Main Characteristics

Teaching guidelines

- Play Dippermouth Blues as students are getting seated.
Ask the students if they remember what the tune is called.
- Review material from previous class

1. Establish main characteristics:

i) An important part of the music is that often the musicians will play solos at the same time. This is called collective improvisation.

(Ask a question) Does anybody know what improvisation is?

ii) Improvisation is one of the most important aspects of jazz. It means that the musicians are not reading a written part when they play and instead rely on past musical experience to come up with musical lines that are spontaneous yet appropriate.

- Play New Orleans style audio cassette, track 9

(Dippermouth Blues)

iii) (Ask a question) Did anyone notice how at one point the band played chords on each beat while one instrument soloed over the chords? This is called stop time.

- Play New Orleans style audio cassette, track 10 (clarinet solo Dippermouth Blues, Black Bottom Stomp, B4, cornet over stop time)

iv) Another important innovation of New Orleans style music is the characteristic of the band stopping for one bar

while one instrument continues soloing. These are called breaks.

- Play New Orleans style audio cassette, track 11
(Grandpa's Spells, Wildcat Blues, cornet break in Hotter Than That)

v) A very important characteristic which separated New Orleans style music from ragtime and marches was the way that the musicians played their eighth notes. They would hold the first eighth note slightly longer than the second one creating a feeling of swing.

2. Perform MIDI demonstration.

- Demonstrate straight eighths and swing eighths with MIDI demonstration.

vi) The musicians started playing notes on the 3rd and 7th degree of the scale which were not quite minor or major but somewhere in between. These are called blue notes.

- Play New Orleans style audio cassette, track 12
(Dippermouth Blues "King" Oliver's solo)

3. Establish characteristics of main instruments (10 minutes)

i) The cornet generally played the melody and embellished the melody for solos

- Usually in New Orleans style music, improvised solos were similar to the original melody only changed slightly.

These embellishments of the melody are how improvisation began.

- Play New Orleans style innovators cassette, track 13 (melody of Hotter Than That - Louis Armstrong, and first chorus cornet solo)
- ii) The clarinet and trombone played countermelodies in between the melody or harmonized melody.
- Play New Orleans style audio cassette, track 14 (clarinet melody Dippermouth Blues)
- iii) The trombone provided harmonic support and upward slurs called tailgating.
- Play New Orleans style audio cassette, track 15 (Kid Ory, Black Bottom Stomp - B1, Dippermouth Blues, first chorus of Hotter Than That)
- iv) The piano played rhythmically more in the ragtime tradition.
- Play New Orleans style audio cassette, track 16 (Black Bottom Stomp, piano solo, Maple Leaf Rag, Scott Joplin and Jelly Roll Morton).
- v) The drums played close to the ground beat and accented offbeats 2 & 4
- As mentioned earlier, the drums on most of these early recordings are either non-existent or barely inaudible and would possibly confuse the student if examples were played to them.

4. Conduct small group learning.

New Orleans to Bop and Beyond:

Module 1 - Lesson 2

Student materials

Characteristics of main instruments

1. cornet played **melody** and embellished melody for solos
2. clarinet played **countermelodies** in between the melody or **harmonized** melody.
3. trombone provided **harmonic support**, solos, **countermelodies** and tailgate playing (slur upwards)
4. piano played **rhythmically** similar to the **ragtime** tradition.
5. drums provided **rhythmical foundation** and accented the **offbeats 2 & 4**.

Module 1 - Lessons 1 & 2

Student materials

Small group learning handouts

Group 1

Jelly Roll Morton • piano/bandleader

- perhaps the **first** composer of jazz.
- Jelly Roll played piano in the **ragtime and jazz** tradition.
- He was the leader of Jelly Roll Morton and his Hot Red Peppers.
- He was one of the first to **swing** his eighth notes.
- New Orleans style jazz is a **mixing of styles (rags, marches, blues)**.

Group 2

Joe "King" Oliver • cornet / bandleader

- King Oliver was the leader of **King Oliver's Creole Jazz Band**.
- **Louis Armstrong** was a member of this group.
- His solo in Dippermouth Blues was full of **blue notes**.
- The **cornet** generally played the melody in New Orleans style jazz.
- King Oliver's music included **breaks** for solo instruments.

Group 3

Louis Armstrong • cornet/trumpet

- Louis Armstrong is sometimes called the **Father of Jazz**.
- He had his own groups called the **Hot Fives** and **Hot Sevens**.
- Cornet solos often used to **embellish** the melody when improvising.
- Recorded New Orleans style jazz exists from **1917 - present** (Traditional jazz bands still play the music today).
- Louis Armstrong was one of the first to **solo away from the ground beat**.

Group 4

Sidney Bechet • clarinet/soprano sax

- Sidney Bechet was at first the most **virtuoso** jazz player in the early 1920s
- He was trained in the New Orleans **Creole** tradition
- The clarinet played **countermelodies** in between the **melody** or **harmonized** melody in New Orleans style jazz.
- Bechet worked with **King Oliver** in New Orleans before the 1920s.
- **Stop time** is an important characteristic of New Orleans style jazz.

Group 5

Johnny Dodds • clarinet

- He played with the **Creole Jazz Band** and the **Hot Fives/Sevens**
- He played in a more **bluesy** style than Sidney Bechet.
- New Orleans style jazz is also known as **Dixieland**.
- A characteristic of New Orleans style jazz is **collective improvisation**.

Group 6

Kid Ory • trombone

- He helped formulate the **tailgate** style of trombone playing (as well as countermelodies).
- The trombone in New Orleans style jazz provided **harmonic support**: it would sometimes play the notes a bass would normally play.
- Kid Ory played with **Jelly Roll Morton** and the **Hot Fives/Sevens**.
- His trombone solo in Hotter than That **embellishes the melody**.

Group 7

Warren "Baby" Dodds • drums

- Baby Dodds began to accent snare drum on beats **2 & 4**.
- **Banjo** was often used as a rhythm instrument.
- Because the recording technology was so primitive in the 1920s, very often the drummer would play on **wood blocks** or not at all when recording.
- Baby Dodds was a member of the **Creole Jazz Band** as well as the **Hot Fives / Sevens**.

New Orleans to Bop and Beyond:

Module 1: Lessons 1 & 2

Oral Team Quiz

Teacher guidelines

1. What are the five main instruments of New Orleans style?
2. Who was the innovator who played the trombone?
3. What instruments did Louis Armstrong play?
4. What is it called when two or three instruments solo at the same time?
5. What is it called when the band stops and an instrument solos by itself for one or two bars?
6. When musicians soloed in New Orleans style jazz, how did they play in relation to the ground beat?
7. What beats did the drums accent in New Orleans style jazz?
8. Who was the innovator/bandleader who played the cornet?
9. Who was another innovator who played the clarinet?
10. When did the New Orleans style period occur?
11. What is it called when the band plays a chord on each beat and an instrument solos over the band?
12. What was the role of the cornet in New Orleans style?
13. Who was the innovator who played the clarinet/soprano sax?
14. What instrument did Jelly Roll Morton play?
15. What are the characteristics of the clarinet in New Orleans style jazz?

16. What is the rhythmic effect called when musicians lengthen the first and shorten the second in pairs of eighth notes?
17. What was the main role of the trombone in New Orleans style jazz?
18. Who was the New Orleans innovator who played the drums?
19. New Orleans musicians sometimes altered notes of the third and seventh degree of the scale somewhere in between major and minor. What are these notes called?
20. In what rhythmical style did the piano play in New Orleans style jazz?

New Orleans to Bop and Beyond:

Module 1: Lessons 1 & 2

Knowledge test

Please let the instructor know when parts 1-3 are answered.

Part 1 • Fill in the blanks

1. New Orleans style music is characterized by the mixing of what three styles of music? _____ , _____ , _____ .
2. _____ was the cornet/trumpet player who helped define jazz improvisation and is often called the Father of Jazz..
3. In New Orleans style music, the _____ generally plays the melody.
4. In New Orleans style music, the _____ or the _____ provides the rhythmic foundation.
5. The clarinet's primary role was to play _____ and to _____ with the melody.
6. The term used to describe the cornet, trombone and clarinet all playing spontaneously together is _____.
7. In New Orleans style jazz, a _____ is when the band plays a chord on the first beat of the bar and then stops to let an instrument solo for the rest of the bar.
8. The unequal division of eighth notes created by the jazz musician lengthening the first eighth note slightly longer than the second one gives the music a feeling of _____.
9. The five main instruments used in a typical New Orleans style band are: _____, _____, _____, _____, and _____.

Part 2 • Please circle the correct answer to the following questions.

10. Which instrument provided harmonic support as well as 'tailgate playing'?
 - a. cornet
 - b. trombone
 - c. clarinet
 - d. saxophone
11. One distinction between ragtime and New Orleans style jazz is that in New Orleans style jazz the soloists:
 - a. played right on the ground beat
 - b. played the same solo every time
 - c. began to play away from the ground beat
 - d. began to make harmonic substitutions
12. Which of the following pianists was the most influential New Orleans style pianist?
 - a. Clarence Williams
 - b. Lil Hardin
 - c. Jelly Roll Morton
 - d. Henry Ragas
13. The primary role of the drums in New Orleans style music was to:
 - a. provide the rhythmical foundation and accent the offbeats 2 & 4
 - b. play solos
 - c. play rhythmical accents
 - d. to look good since you couldn't hear them anyway on records
14. In New Orleans style, the piano plays rhythmically in what tradition?
 - a. stride
 - b. classical
 - c. ragtime
 - d. boogie woogie

15. Which of the following is characteristic of New Orleans style music?
- a. stop time
 - b. riffs
 - c. breaks
 - d. all of the above
16. The characteristic of playing one chord to each beat in New Orleans style music while another instrument solos over the chords is called:
- a. slow drag
 - b. stop time
 - c. keeping the ground beat
 - d. syncopation
17. Besides harmonizing the melody, the clarinet would also play what in the upper register?
- a. licks
 - b. solos
 - c. countermelodies
 - d. notes
18. Who was the influential clarinetist who played with King Oliver and Louis Armstrong and played in a bluesy style?
- a. Sidney Bechet
 - b. Jimmy Noone
 - c. Johnny Dodds
 - d. Benny Goodman
19. The most fruitful years of the New Orleans period occurred from:
- a. 1917-35
 - b. 1935-45
 - c. 1945-55
 - d. 1955-65

20. Notes of the 3rd and 7th degree of the scale that are somewhere in between major and minor are called:
- a. hot notes
 - b. syncopated notes
 - c. blue notes
 - d. out of tune
21. Who was the influential clarinetist who played both clarinet and soprano sax?
- a. Johnny Dodds
 - b. Sidney Bechet
 - c. Jimmy Noone
 - d. Benny Goodman

Part 3 • Please match the musician with their instrument

(Write the musician's number beside each instrument)

- | | | |
|----------------------|-----|----------------------|
| 1. Jelly Roll Morton | ___ | clarinet/soprano sax |
| 2. Sidney Bechet | ___ | clarinet |
| 3. Louis Armstrong | ___ | piano |
| 4. Joe 'King' Oliver | ___ | cornet/trumpet |
| 5. Johnny Dodds | ___ | cornet/bandleader |

Part 4 • Identify each musical selection as being either New Orleans style jazz or not. All five selections will be played and then repeated. Answer either yes or no for each selection.

- 1. yes ___ no ___
- 2. yes ___ no ___
- 3. yes ___ no ___
- 4. yes ___ no ___
- 5. yes ___ no ___

New Orleans to Bop and Beyond:

Module 1: Lessons 1 & 2

Unit Test Answer Key

Part 1

1. rags, marches, blues 2. Louis Armstrong 3. cornet
4. drums, piano 5. countermelodies, harmonize
6. collective improvisation 7. breaks 8. swing
9. cornet, clarinet, trombone, piano, drums 10. trombone

- Part 2 - 11. c 12. c 13. a 14. c 15. d 16. b 17. c 18. c
19. a 20. c 21. b

Part 3

- 2 clarinet/soprano sax
- 5 clarinet
- 1 piano
- 3 cornet / trumpet
- 4 cornet / bandleader

Part 4

1. yes • Mabel's Dream - King Oliver 2. no • Maple Leaf Rag - Scott Joplin 3. yes • Sobbin' Blues - King Oliver 4. yes • Sidewalk Blues - Jelly Roll Morton 5. no • Shoeshine Swing - Count Basie - Lester Young

Appendix B
Attitudinal Evaluation Instrument

Questionnaire A

A. Circle **one** answer for each question.

1. Did you enjoy learning about early bop style jazz music?

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
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2. How do you feel this material relates to your musical education?

Completely irrelevant	Slightly irrelevant	No opinion	Slightly relevant	Highly relevant
--------------------------	------------------------	------------	----------------------	--------------------

3. What do you think of early bop?

Very boring	Boring	No opinion	Interesting	Very interesting
-------------	--------	------------	-------------	------------------

4. How much have you learned about early bop?

A great deal	A fair amount	No opinion	Hardly anything	Nothing
--------------	------------------	------------	--------------------	---------

5. What did you think of the presentation of early bop by audio tapes?

Highly disliked it	Disliked it	No opinion	Enjoyed it	Highly enjoyed it
-----------------------	----------------	------------	------------	----------------------

6. What did you think of the presentation of early bop by video tapes?

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
----------------------	------------	------------	-------------	-----------------------

7. What do you think of the presentation of early bop by the instructor?

Highly disliked it	Disliked it	No opinion	Enjoyed it	Highly enjoyed it
-----------------------	----------------	------------	------------	----------------------

8. What did you think of the keyboard demonstration of phrasing?

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
----------------------	---------------	------------	-------------	-----------------------

9. What did you think of learning the material in groups?

Highly disliked it	Disliked it	No opinion	Enjoyed it	Highly enjoyed it
-----------------------	----------------	------------	------------	----------------------

10. How did you enjoy the team quiz?

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
----------------------	---------------	------------	-------------	-----------------------

11. Did you find that the amount of material was easy to understand?

Very easy	Fairly easy	No opinion	Fairly difficult	Very difficult
-----------	----------------	------------	---------------------	-------------------

12. Would it have been helpful to be able to play your instrument during class in order to learn this material?

Very helpful	Helpful	No opinion	Slightly helpful	Not helpful
-----------------	---------	------------	---------------------	----------------

13. Do you like jazz?

Highly dislike it	Dislike it	No opinion	Enjoy it	Highly enjoy it
----------------------	---------------	------------	----------	--------------------

14. Would you be interested in learning more about jazz?

Very interested	Interested	No opinion	Slightly interested	Not at all interested
--------------------	------------	------------	------------------------	--------------------------

Questionnaire B

A. Circle **one** answer for each question.

1. Did you enjoy learning about early bop style jazz music?

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
----------------------	------------	------------	-------------	-----------------------

2. Do you think the material you have just learned is worthwhile?

Completely worthless	Somewhat worthless	No opinion	Somewhat worthwhile	Very worthwhile
-------------------------	-----------------------	------------	------------------------	--------------------

3. Did you enjoy the course content?

Highly disliked it	Disliked it	No opinion	Enjoyed it	Highly enjoyed it
-----------------------	----------------	------------	------------	----------------------

4. What is your understanding of early bop jazz music?

Very clear	Slightly clear	No opinion	Unclear	Very unclear
------------	-------------------	------------	---------	--------------

5. Do you like the way early bop was presented by audio tapes?

Highly disliked it	Disliked it	No opinion	Enjoyed it	Highly enjoyed it
-----------------------	----------------	------------	------------	----------------------

6. Do you like the way early bop was presented by video?

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
----------------------	---------------	------------	-------------	-----------------------

7. Do you like the way early bop was presented by the instructor?

Highly disliked it	Disliked it	No opinion	Enjoyed it	Highly enjoyed it
-----------------------	----------------	------------	------------	----------------------

8. Do you like the way early bop phrasing was presented by keyboard? I

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
----------------------	---------------	------------	-------------	-----------------------

9. How did you enjoy the small group exercises?

Highly disliked it	Disliked it	No opinion	Enjoyed it	Highly enjoyed it
-----------------------	----------------	------------	------------	----------------------

10. How did you enjoy the team quiz?

Highly enjoyed it	Enjoyed it	No opinion	Disliked it	Highly disliked it
----------------------	---------------	------------	-------------	-----------------------

11. Was the amount of material difficult to understand?

Very difficult	Fairly difficult	No opinion	Fairly easy	Very easy
-------------------	---------------------	------------	-------------	-----------

12. Would it have been helpful to be able to play your instrument during
class in order to learn this material?

Very helpful	Helpful	No opinion	Slightly helpful	Not helpful
-----------------	---------	------------	---------------------	-------------

13. Do you like jazz?

Highly dislike it	Dislike it	No opinion	Enjoy it	Highly enjoy it
----------------------	---------------	------------	----------	--------------------

14. Would you be interested in learning more about jazz?

Very interested	Interested	No opinion	Slightly interested	Not at all interested
--------------------	------------	------------	------------------------	--------------------------

C. Please fill in the following information:

1. I am in Grade _____ and am _____ years old.
2. I am M ____ F _____.
3. My instrument (s) is (are) _____ (include voice).
4. I have been playing for _____ years.

Appendix C
Parent Consent Form

To parents of music students,

I am a graduate student at Concordia University and am developing an instructional programme for teaching jazz music at the high school level. I am conducting an evaluative study of one of the aspects of the programme and would appreciate your consent to allow your son/daughter to participate in this study.

For your information:

- a) participation or non-participation will not affect your child's grade,
- b) their identity will not be known,
- c) you are free to withdraw your consent and to discontinue participation at any time without giving notice and without negative consequences,
- d) the primary purpose of this study is to determine the effectiveness of the teaching method,
- e) your son/daughter will be completing two quizzes to test previous and acquired knowledge and one questionnaire to measure their attitudes toward the method.

This is to state that I consent to
allow _____ to participate in the study
being conducted by Clifford Stevens under the supervision of
Dr. Jon Baggaley of Concordia University.

NAME (PLEASE PRINT) _____

SIGNATURE: _____

DATE: _____